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CONTENTS

Afton Water	A. Ruess	Last Rose of Summer	T. Moore
Ah! I Have Sighed to Rest Me	G. Verdi	Life's Dream is Over	Arr. by G. P.
All's Well	J. Ascher	List to the Convent Bells	John Mackay
Anchor's Weighed (The)	Bradham	Love's Sorrows	H. Rowe Shalley
Angels Ever Bright and Fair	Handel	Wanderers' Gathering	Alexander Led
Annie Laurie	Alfred Lord	Maple Leaf Forever (The)	Alex. Muir
Army and Navy	T. Conk	March of the Cameron Men. Mary M. Campbell	
A Soldier and a Man	F. Garland	Marguerite (Romance)	C. A. White
Banks of Allan Water (The)	C. B. Hopt	Mary of Argyle	Jeffery Nelson
Bay of Biscay (The)	John Davy	McCarted Boy (The)	Th. York
Beautiful Isle of Somewhere	J. S. Field	Minute Gun at Sea (The)	M. P. King
Believe Me, I'll All These Endearing	Moore-Thomas	Moan Has Raised Her Lamp Above (The)	Th. Beradist
Ben Bolt	Neacsa Kansas	My God and Father, While I Stray	G. W. Marston
Be Thou Nigh	Edna H. Bailey	My Old Kentucky Home, Good-Night	Stephen C. Foster
Bernie Banks o' Loch Lomond	John H. Gilbert	My Pretty Jane	Sir H. R. Bishop
Bonnie Sweet Bonnie	Arr. by Arthur Foote	My Task	E. L. Ashford
Brave Old Oak (The)	R. I. Leder	Nazarath	Ch. Gounod
Bridge (The)	Miss M. Lindsay	Nelson	R. Hahn
Buck (The)	DeGosse	Night of Nights	Barclay Van de Water
But the Lord is Merciful of His Own	Mendelssohn	Not Ashamed of Christ	H. P. Davis
Come Back to Erin	Claribel	Ort in the Silly Night	Moore-Thomas
Come, Holy Spirit	Frederic Jeroma	Old Folks at Home	S. C. Foster
Come into the Garden Maud	M. W. Balfe	O Rest in the Lord	R. H. Borne
Dear Little Shamrock (The)	Cherry Vanbrough	Red, Red Rose (A)	R. Borne
Drink to Me Only with Thine Eyes	Old English	Robin Again	(Scottish Melody)
Dublin Bay	Geo. Barker	Rocked in the Cradle of the Deep	W. Vincent Wallace
Eyes of Thee I'm Fondly Dreaming	Foley Hall	Rule Britannia	Dr. Arne
Excelsior	M. W. Balfe	Sally in Our Alley	R. P. Davis
Flie as a Bird	Arr. by G. P. Root	Seems that ere Brightest	W. Vincent Wallace
Flower Song (Faust)	Ch. Gounod	She Wore a Wreath of Roses	J. P. Knight
Four-Leaf Clover	C. Whitney Combs	Shells of Ocean	J. W. Cherry
Prize of Orders Gray (The)	W. Boeve	Silver Threads Among the Gold	J. P. Davis
Genevieve	Henry Tucker	Simon the Cellarer	J. L. Hutton
Gently, Lord, O Gently Lead Us	W. T. Porter	Sleep Little Baby of Mine	Charles Dennee
Glory Countess (The)	Stephen Glover	Some Day I'll Wander Back Again	Wm. A. Huntley
Good-Bye, Sweet Day	Kate Vernah	Song That Reached My Heart (The)	J. Jordan
Good-Bye, Goodheart, Good-Bye	John L. Estlin	Standards on the Brest of War	J. Dewar
God Save the King	Pa. Klitz	Sister of the East	A. Kennedy
Heart Bowed Down (The)	M. W. Balfe	Sweet Genevieve	Henry Tucker
Her Bright Smile Haut's Mo' Bith	W. Wrighton	Testing on the Old Camp Ground	W. Kittredge
Home! Sweet Home!	Sir H. R. Bishop	There's a Beautiful Land on High	Mrs. A. H. Taylor
I Dreamt that I Dwelt in Marble Halls	M. W. Balfe	Three Pines Were Sailing	J. Hallish
I'll Take You Home Again, Kathleen	Th. F. Westendorp	To Anthea	C. L. Hutton
In Call Cool	Frank D'Aquila	Tom Bowling	Edwin
In Happy Moments Day by Day	W. Vincent Wallace	Village Blacksmith (The)	W. H. Wells
Jane's Choice	J. S. Field	What Are the Wild Waves Saying	Stephen Glover
Jennie's Dream	Hon. Mrs. Norton	When the Fleet is Young	Dudley Buck
Junonia	Z. Nicholas Church	When Other Lips	M. W. Balfe
Kathleen Mavourneen	Fred. C. Clifford	When the Roses Bloom	Julius Rehnardt
Keep Thou My Soul	M. W. Balfe	When You and I Were Young, Maggie	J. A. Butterfield
Kilmer	(Ancient)	Where Hath Scotland Found For Fame	J. Fulcher
Land o' the Leal	J. Williams	Won't You Buy My Pretty Flowers	G. W. Parley
Landward Watch	J. Williams	Yee! Let Me Like a Soldier Fall	W. Vincent Wallace

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CONTENTS

Abide with Me	Harry Rowe Shelley	91
All Hail I Bright Resurrection Day	Philip Greeley	152
Angels Ever Bright and Fair	G. F. Handel	158
Ave Maria	H. Millard	116
Be Thou Nigh	Eben H. Bailey	23
Beautiful Isle of Somewhere	J. S. Fearis	68
But the Lord is Mindful of His Own	F. Mendelssohn	150
Day of Days	Beardsley Van de Water	104
Evening Prayer	Adam Gabel	31
Fear Not Ye, O Israel	Dudley Buck	6
Flee as a Bird	Arr. by G. F. Root	61
Gently, Lord, O Gently Lead Us	Welsh Air	46
Heaven is My Home	Tonaa Sauvage	3
He Was Despised	G. F. Handel	64
If With All Your Hearts	F. Mendelssohn	156
I Heard the Voice of Jesus Say	F. G. Rathbun	16
I Heard the Voice of Jesus Say	Chas. A. E. Harries	76
I Know That My Redeemer Liveth	G. F. Handel	139
I'm a Pilgrim	E. L. Ashford	26
Jesus, Lover of My Soul	H. C. Macdougall	109
Just As I Am (Op. 8)	E. Cutter	127
Just As I Am	H. P. Danks	144
Keep Us, Saviour, Day by Day	I. Allan Sankay	112
Lord is King (The)	C. Whitney Coombs	122
Lord, Whom My Heart Holds Dear (Op. 46)	Ferd. Hiller	134
My God and Father While I Stray	G. W. Marston	56
My Shepherd	Frank Lynes	12
Nazareth	Ch. Gounod	70
Ninety and Nine (The)	Edward Campion	82
No Night There	H. P. Danks	123
Not Ashamed of Christ	H. P. Danks	48
Not a Sparrow Falieth	J. L. Gilbert	147
Oh, That Will be Glory	Chas. H. Gabriel	55
O Lord! Correct Me	G. F. Handel	42
Only Tired	C. A. White	32
O Rest in the Lord	F. Mendelssohn	67
Prayer (Op. 46)	Ferd. Hiller	134
Resurrection (The)	Harry Rowe Shelley	35
Singing in God's Acre (The)	Bartlett and Vannah	83
Song of Heaven and Homeland (A)	Vra D. Sankey	100
Star of the East	A. Kennedy	52
Sweet Bye and Bye	J. P. Webster	120
There's a Beautiful Land on High	Mrs. A. H. Taylor	20
There is a Land My Eyes Hath Seen	Mary Bradford Crowninshield	34
Thy Will Be Done	Truman Wolcott	93
When I Can Read My Title Clear	J. R. Thomas	132

"Heaven is my Home."

(Sacred Song.)

Words by Thomas Rawson Taylor.

Music by Tonzo Sauvage.

Andante.

VOICE.

PIANO.

1. I'm but a

stran-ger here, Heav'n is my home; Earth is a des-ert drear,

Heav'n is my home. Dan-ger and sor-row stand

Round me on ev-ry hand, Heav'n is my Fa-ther-land,

Heav'n is my home.

2. What though the tempest rage, Heav'n is my home, Short is my

pil-grimage, Heav'n is my home.* Time's cold and win-try blast

Soon will be o-ver-past, I shall reach home at last, Heav'n is my

home.

p meno mosso

3. There at my Sav-our's side, Heav'n is my home, I shall be

f *p con espress.*

glo-ri-fied, Heav'n is my home; There are the good and blest,

pp *molto rit.*

Those I loved most and best, There, too, I soon shall rest. Heav'n is my home.

Fear not ye, O Israel!

Dudley Buck.

Con moto moderato. ♩ = 88. *declamando*

VOICE. Be-hold! there shall be a

PIANO. *mf*

day, when the watch-man up-on the mountain-top shall cry a -

mp

loud: "A - rise ye! a - rise ye! get ye

f *mp*

up — un-to Mount Zi-on, un-to the Lord 'your God'" For

thus saith the Lord:

Andante con moto. ♩=63.
mezzo voce

Fear — ye not, O Is - ra - el, — nei - ther be thou still dis -

may - - ed. Re - frain thine voice — from weep - ing, and thine

eyes, thine eyes from tears; — for I the Lord am with thee, am

mf

with thee, and will save thee. I have lov - ed thee, I have lov - ed thee with

p

ev - er-last-ing love, and have re - deem - ed thee, re - deem - ed

p *rall.*

Poco animato. ♩ = 88.

thee.

p *f*

f

Why cri - est thou in thine af - flic - tion? Why

mp *mf*

mourn - est thou in night-ly watch - es? I have re-

f

deem - ed thee, I have re-deem - ed thee.

f

There-fore, thus saith the Lord:

f

Allegro vivace. ♩=120.

Sing ye a-loud with glad-ness! Thy mourning is turn-ed to joy!

mf

I, e-ven I have re-deem-ed thee. Be

glad!— be glad and re-joice! Thy

p

so-rows now are end-ed, and great shall be thy peace. Re-

f

joice! be glad! be glad! be glad and re-

rall. *ad lib.*

p Andante. Tempo I.

joice! Then fear ye not, fear not, O Is - ra - el,

sempre più p

nei - ther be thou still dis - may - ed, I have re - deem - ed thee, re -

deem - ed thee.

pp *cresc.* *rit.* *pp*

My Shepherd.

Words by W. W. Caldwell.

Frank Lynes.

Allegretto moderato.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 6/8 time, marked *Allegretto moderato*. The piano part features a flowing eighth-note accompaniment in the right hand and a steady bass line in the left hand. The vocal melody enters in the second system with the lyrics "The Lord is my Shepherd in-deed, No want or distress need I". The piano accompaniment continues with a similar rhythmic pattern. The third system continues the vocal melody with the lyrics "fear, To past-ures so green doth he lead To". The piano part provides harmonic support with chords and moving lines. The fourth system concludes the phrase with the lyrics "wa-ters so still and so clear; Tho' of-ten I wan-der a-". The piano part ends with a final chord and a few sustained notes.

p

The Lord is my Shepherd in-deed, No want or distress need I

p

fear, To past-ures so green doth he lead To

mf

wa-ters so still and so clear; Tho' of-ten I wan-der a-

mf

way Un - a - ble the path - way to find, 'Mid

*And **

cresc. bram - bles and bri - ars so - stray — His love ev - er keeps me in

cresc.

mind.

p

RECIT. pp

Yea, ev - en in death's gloomy vale, Where all is but dark - ness and

night, His rod and his staff they shall a - void, No

doubt and no fear, No fear can af - fright. All

dim. *a tempo*

bless - ings the heart can de - sire, On us doth his mer - cy be -

p

*Ad. **

stow, No weak - ness his pa - tience can tire No

lim - its his kind - ness can know. O Shep - herd, Redeem - er and

mf

*Red. ** *mf* *Red. ** *Red. **

Friend, From thee let me nev - er de - part, Be

*Red. ** ** Red. * Red. * Red. * Red. ** *Red. **

near me all thro' to life's end Sole ref - uge and joy of my

grasso. *rit.* *grasso.* *rit.*

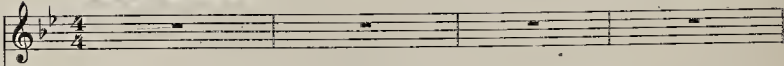
heart.

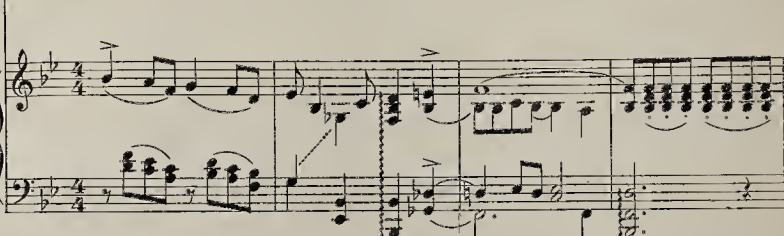
p

I heard the Voice of Jesus say.

F. G. Rathbun.

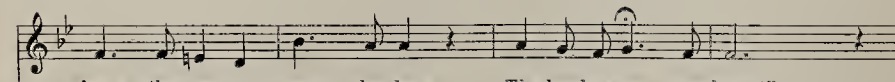
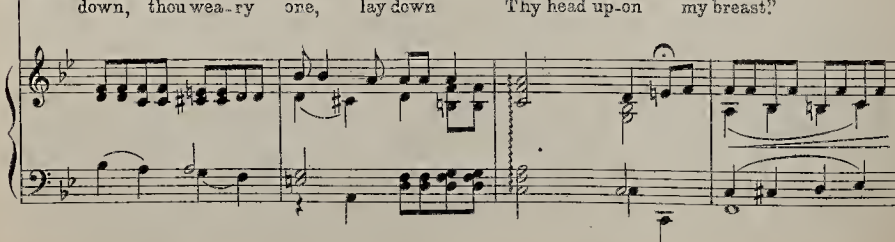
Andante moderato.

VOICE. 

PIANO. 

mp 
 I heard the voice of Je - sus say, "Come un-to me and rest; Lay

mp


 down, thou wea-ry one, lay down Thy head up-on my breast?"


I came to Je-sus as I was, Wea-ry, and worn, and

sad, I found in Him a rest-ing place, And He hath made me

I heard the voice of

Je-sus say, "Be-hold I free-ly give The li-ing wa-ter;

con espress.

thirsty one Stoop down, stoop down, and drink, and live." I came to Je-sus,

colla voce *pp*

cresc.

and I drank Of that life-giv-ing stream; My thirst was quenched, my

cresc. *ff*

dim.

soul re-new'd, And now I live in Him.

dim.

pp a tempo

I heard the voice of

a tempo *pp*

rit. e dim.

Je - sus say, "I an this dark world's Light; Lock un - to Me, the

morn shall rise, And all thy day be bright." I look'd to Jesus, and I

found In Him my Star, my Sun; — And in that Light, that

Light of life I'll walk, Till trav'ling days are o'er.

There's a Beautiful Land on High.

Mrs. A. H. Taylor.

Andante.

PIANO.

espress.

There's a beau-ti-ful land on high, — To its glo-ries I

espress.

fain— would fly, — When by ser— rows press'd down, I

long for a crown, In that beau-ti-ful land on high, — When by

ff *rit.*

sorrows press'd down, I long for a crown, In that beau-ti-ful land on high.—

There's a

rit. *p*

beau-ti-ful land on high,— And tho' here I oft weep and sigh, — My

espress.

espress.

Je-sus hath said, That no tears shall be shed In that beau-ti-ful land on

high, ——— My Jesus hath said That no tear shall be shed In that beau-ti-ful

rit.

land on high. ——— In that beau-ti-ful land I'll be, ——— From

a tempo

earth and its cares set free, ——— My Je-sus is there, he has

ar. cresc.

rit.

gone to pre - pare A place in that land for me. ———


BE THOU NIGH.



Sacred Song.

Contralto or Baritone.

Eben H. Bailey.

Andante. *dolce*


VOICE. 

PIANO *mp*  *p* 


OR
ORGAN.

A - bide with us, Thou
A - bide with us, in -

Son of God to-night, We did not seem to need Thee in the light,
to our dwell-ing come, To cheer our sick, our sad, our sorrow-ing ones,



But as the dark - ness comes, O Christ be near; Thou we will cast a-side our
And when the loved shall sink in death's dark night, Guide Thou the spi - rit in its



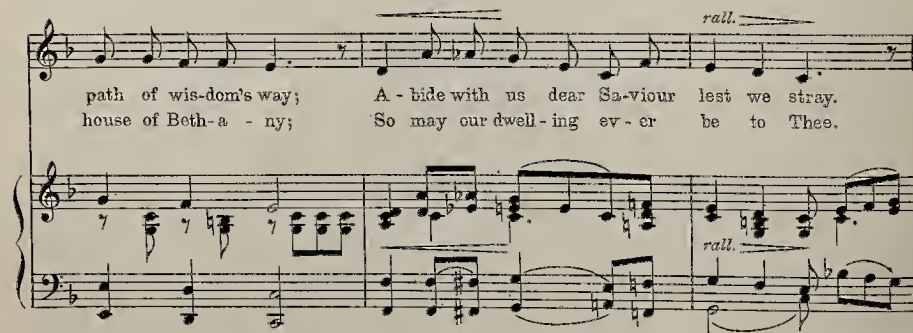


ev - 'ry fear. A - bide with us, we need Thy con-stant care
home-ward flight. A - bide with us, O Son of God, yea come

p



For Sa - tan stand - eth with the tempt-ingsnare To lure us from the
And make our low - ly cot Thy oft - en home As Thou didst make that



path of wis-dom's way; A - bide with us dear Sa-viour lest we stray.
house of Beth-a - ny; So may our dwell-ing ev - er be to Thee.

rall.

a tempo

A - bide with us, nor pass our cot-tage by, We know our roof is low but
A - bide with us, dear Lord un-to the last, Be near as thro' the sha-dy

be Thou nigh; Then shall our dwell - ing be a place where-in
veil we pass: Be Thou our red, all thro' the swell-ing tide,

f Thou Christ, the ri-sen one, shall reign a King. *rit.* *D.C.* *Slowly.* *dim.*
Be nigh to welcome to the oth-er side. *p* Be nigh to welcome to the oth-er side.

f *rit.* *D.C.* *p* *p dim.* *pp*

I'm a Pilgrim.

Words by M. S. B. Dana.

E. L. Ashford.

Andante.

VOICE. I'm a pil - grim, and I'm a strang-er; I can

PIANO.

tar-ry, I can tar-ry but a night! Yes, I'm a

strang-er; I can tar-ry, I can tar-ry but a night. Do not de-

tain me, for I am go - ing, Where the foun - tains are ev-er

cresc.

dim.

dim.

rall. *a tempo*

flow - ing I'm a pil - grim, and I'm a strang - er, I can

tar - ry, I can tar - ry but a night.

Con anima.

There the glo - ry is ev - er shin - ing! Oh, my

a little slower *Con impeto.*

long - ing heart, my long - ing heart is there! There the

slower

glo - ry is ev - er shin - ing! Oh, my

long - ing heart, my long - ing heart is there!

Poco agitato.

Here in this coun - try so dark and drea - ry, Long I have wand - ered

ad lib. *Tempo I.*

for - lorn and wea - ry, for - lorn and wea - ry, I'm a

pil - grim, and I'm a strang-er, I can tar-ry, I can tar-ry but a

night, Yes, I'm a strang-er, I can

Piu mosso.
tar-ry, I can tar-ry but a night. There's the ci - ty, to which I

Lento.
jour - ney; My Re-deem-er, my Redcemer, is its light! There is no

p *pp poco rall.*

sor - row, nor an - y sigh - ing, Nor an - y tears there, nor an - y

p colla parte *pp*

Tempo I.

dy - ing! I'm a pil - grim, and I'm a strang - er; I can

tar - ry, I can tar - ry but a night. Yes, I'm a

rall.

strang - er, I can tar - ry I can tar - ry but a night.

Evening Prayer.

Words by F. R. Havergal.

Adam Geibel.

Andante quasi moderato.

VOICE. *dolce*

1. Now the light has gone a - way, —
 2. Je - su, Sa - viour, wash a - way, —
 3. Let my near and dear ones be —

PIANO.

Sa - viour, list - en while I pray, — Ask - ing Thee to watch and keep, —
 All that has been wrong to - day. — Help me ev - 'ry day to be —
 Al - ways near and dear to Thee; — Oh, bring me, and all I love, —

cresc. *dim.*

Last verse only.

And to send me qui - et sleep.
 Good and gen - tle, more like Thee.
 To Thy hap - py home a - love.

p *morendo*

4. Now my ev'ning praise I give;
 Thou didst die that I might live,
 All my blessings come from Thee;
 Oh, how good Thou art to me!

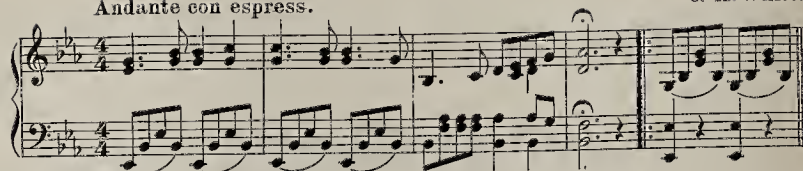
5. Thou, my best and kindest Friend,
 Thou wilt love me to the end!
 Let me love Thee more and more,
 Always better than before!

Only Tired.

C. A. White.

Andante con espress.

PIANO.

*Slow. (With expression.)*

1. Soft and low I heard them sing-ing, And I saw the an-gels too,
 2. Like a dream came o'er me steal-ing, Ah! di-vine, oh rapturous bliss.
 3. Tho' life to us seems a fail-ure, And the heart at times may break

 The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The piano part continues with the eighth-note accompaniment from the introduction.

And I heard the gate - bells ring-ing As I to them near - er drew.
 'Round the throne they all were kneeling Sing - ing songs of love like this:
 In the light of God e - ter - nal, There the soul will yet a - wake.

 The second system continues the vocal melody and piano accompaniment. The piano part features a more active accompaniment with sixteenth notes in the right hand.
*ad lib. Song of Childhood pure and simple.**p* Oh gently Lord, oh gently lead us, Thro' this lonely vale of tears.

Gate Bells.

This section features a piano accompaniment for the 'Gate Bells' on two staves. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

appassionato *cresc.*

Come all that's wea - ry I'm not for - sa - ken I'm not doubting nor for - sa - ken,
 Hope on for - ev - er life is e - ter - nal Nev - er doubting or for - sa - ken,
 Oh God of Is - rael oh how en - rap - tured, Nev - er doubting or for - sa - ken,

f *cresc.*

ad lib. *al tempo*

On - ly tired. Say am I dream - ing Faint hopes are gleam - ing
 On - ly tired. Is it not writ - ten Ah such de - vo - tion
 On - ly tired. Light 'round us break - eth, Each soul a - wa - keth.

p *f*

cresc.

I'm not doubting nor for - sa - ken, On - ly tired
 I'm not sad nor am I dreaming, On - ly tired,
 I'm not doubting nor for - sa - ken, On - ly tired.

cresc. *p* 1. & 2.

ad lib. *p* *pp e rall.*

3.

"There is a Land mine Eye hath seen"

Words by Rev. Gurdon Robins.

Music by Mary Bradford Crowninshield.

Andante.

VOICE.

PIANO.

1. There is a
2. Its skies are

land mine eye hath seen In vi-sions of en-
not like earth - ly skies, With va-rying hues of

rap - tured thought, So bright that all which spreads be -
shade and light, It hath no need of - suns to

tween Is with its ra - dant glo - ry fraught.
rise, To dis - si - pate the gloom of night.

A land up - on whose bliss - ful shore There rests no
There sweeps no des - o - lat - ing wind A - cross the

shad - ow - falls no stain There those who meet shall
calm se - rene a - bode. The wanderer there a -

part no more, And those long part - ed meet - a - gain.
home may find With - in the par - a - dise of God.

poco rall.

The Resurrection.

Mezzo-Soprano or Baritone.

Harry Rowe Shelley.

Moderato.

PIANO. *p*

rit.

The first system of the piano introduction, marked 'Moderato' and 'PIANO'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a 'rit.' (ritardando) marking.

mp molto tranquilla.

p a tempo

In slumber lay the brood - ing world Up - on that glo - rious night,

The second system of the score, featuring a vocal line and piano accompaniment. The vocal line is marked 'mp molto tranquilla.' and the piano accompaniment is marked 'p a tempo'. The lyrics are 'In slumber lay the brood - ing world Up - on that glo - rious night,'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

mf

The sky a - bove in beau - ty shone With heav'n - ly, ho - ly light. The

The third system of the score, featuring a vocal line and piano accompaniment. The vocal line is marked 'mf' and the piano accompaniment is marked 'mf'. The lyrics are 'The sky a - bove in beau - ty shone With heav'n - ly, ho - ly light. The'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

poco cresc.

deed was done! The tri - al o'er! The ag - o - ny and shame Had

The fourth system of the score, featuring a vocal line and piano accompaniment. The vocal line is marked 'poco cresc.' and the piano accompaniment is marked 'poco cresc.'. The lyrics are 'deed was done! The tri - al o'er! The ag - o - ny and shame Had'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

pass'd a-way, for_ Heav'n did now its bur - ied King re - claim. O

molto cresc. *f*

molto cresc. *f*

Glo - rious Night! Let Heav'n's vault-ed arch-es ring! O Won - der - ful

Night! all glo-ry to the King.

mf

rit

mp

In vain they kept the mid - night watch Be - fore that si - lent tomb.

p a tempo

In vain the Ma - rys sought their Lord In ear - ly morn - ings gloom. Tha

mp

cresc.

time has come, the work is done! The cru - el con - flict o'er, — The

cresc.

molto cresc.

cross, the thorns, the sting - ing scourge Are known to Him no more. O

molto cresc.

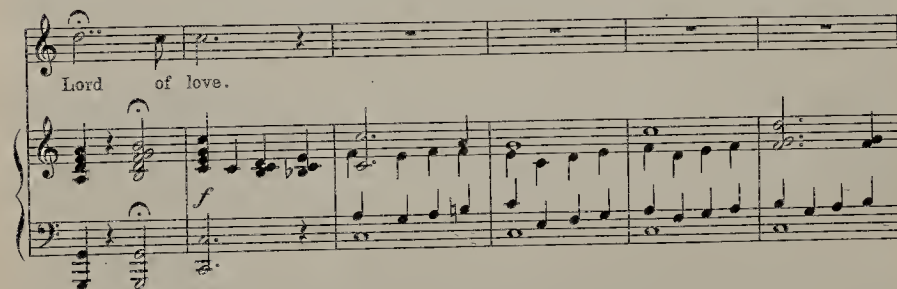
Glo - rious night! Christ is come to reign a -



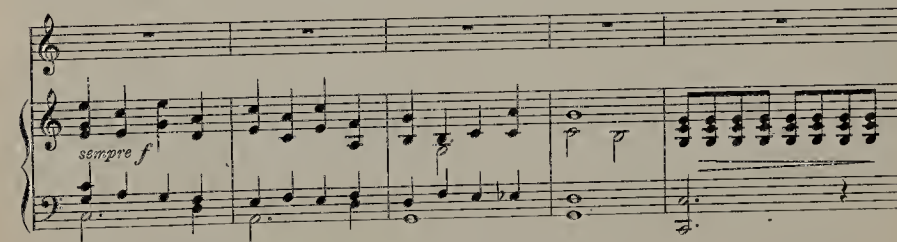
bove. Christ, the King, the Lord of love, the



Lord of love.

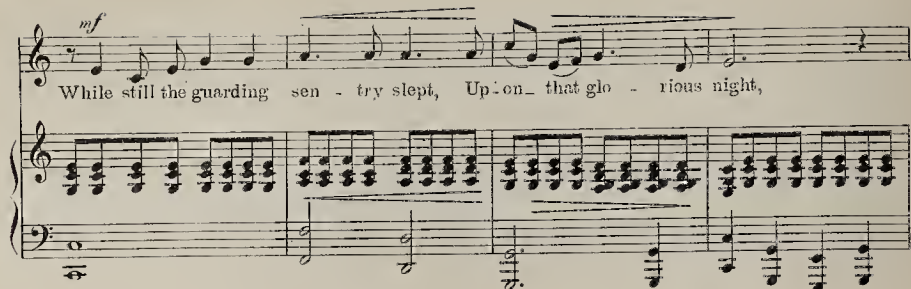


sempre f

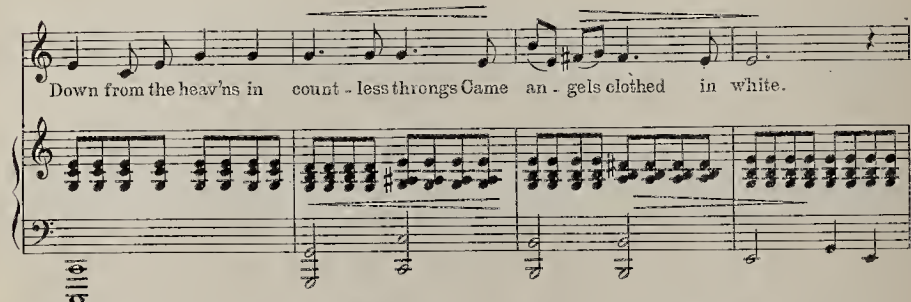


mf

While still the guarding sen - try slept, Up - on that glo - rious night,



Down from the heav'ns in count - less throngs Came an - gels clothed in white.



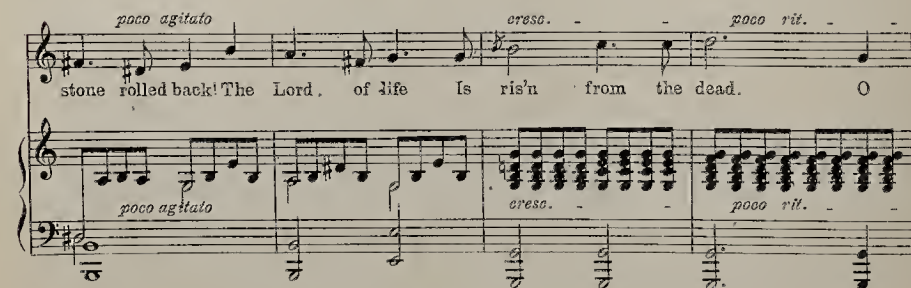
mp

With them they bore a crown of gold To grace that king - ly head. The



poco agitato *cresc.* *poco rit.*

stone rolled back! The Lord, of life Is ris'n from the dead. O



ff a tempo Maestoso.

Glo - - rious Night! Let Heav'n's vault-ed arch - es ring - O

f a tempo Maestoso.

Won - der-ful Night! Glo-ry to the ris - en King. Christ is

come to reign a - bove, — Christ the King, the Lord of love; Let

mf

ff rall. con pass.

myr - iad an - gel choirs — their hal-le-lu-jahs sing!

ff rall. colla voce

a tempo

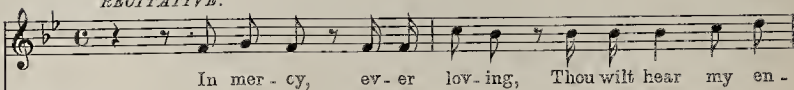
O Lord! Correct Me.

Sacred Song.

G. F. Händel.

RECITATIVE.

VOICE.



PIANO.



trea - ty; Thy Word doth ev - er so to us give pro - mise, O

Lord, a welcome promise. Thou art Almighty Thou art the great E - ter - nal;

f

Have mercy, cleanse me from sin, and from in-i-quity.

Larghetto. (♩=66.)

O Lord! cor-rect me, not in Thine an-ger;

Have mer-cy— on me, and blot out all my— sins, have mer-cy

on me, have mer-cy on— me, and blot out all my— sins.

O Lord! cor - rect me, not in Thine an-ger; have mer-cy—

The first system of the musical score, measures 1-4. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter rest, followed by a half note, a quarter note, and a half note. The piano accompaniment consists of chords and single notes in both hands.

on me, and blot out all my sins.

The second system of the musical score, measures 5-8. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with chords and single notes.

O wash me

The third system of the musical score, measures 9-12. The vocal line has a whole rest for the first three measures, followed by a half note and a quarter note. The piano accompaniment continues with chords and single notes.

thoroughly from mine in - i - qui - ty, and cast me not a - way, a -

The fourth system of the musical score, measures 13-16. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment continues with chords and single notes.

way from Thy — presense; take not Thy Ho-ly Spi-rit, Thy Spi-rit from—

The first system of the musical score is in B-flat major (two flats) and 4/4 time. The vocal line begins with a half note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

me. O Lord! cor-rect me, not in Thine an-gel;

The second system continues the musical piece. The vocal line has a half rest followed by a half note G4, then a half note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

have mer-cy — on me, and blot out all my — sins.

The third system features a fermata over the final note of the vocal line, which is a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

The fourth system concludes the piece. The vocal line has a half rest followed by a half note G4, then a half note A4, and a half note Bb4. The piano accompaniment continues with the same rhythmic pattern.

Gently, Lord, O Gently Lead Us.

Andante. Andante Largo.

VOICE. Gent-ly, Lord, O

PIANO *p*

gent-ly lead us Thro' this vale of tears;— Thro' the changes Thou'st decreed us,

ad lib. *con precisione.*

Till the last great change ap - pears.— When tempta-tion's darts assail us, When in devious

ad lib. *a tempo* *molto espressivo*

paths we stray, Let Thy goodness nev - er fail us, Show us Thy way.—

pp

In the hour of pain and anguish, When death draws

ad lib.

near,— Suf-fer not our hearts to lang-uish,—Nor our souls to fear—

Con precisione. *ad lib.*

Then, when mor-tal life is end-ed, Let us be a-mong the blest,

a tempo *molto espress.* *pp smorz.*

And by an-gel bands at-tend-ed, There we shail rest.—

NOT ASHAMED OF CHRIST.

HYMN 175.

By H. P. DANKS.
New Edition, Revised by the Author.

PIANO.

Je - sus! and shall it ev - er be, A mor-tal man ashamed of

Thee! Ashamed of Thee, Whom an-gels praise, Whose glories shine thro' end-less

days! Ashamed of Je - - sus! sooner, far, Let night dis-own each radiant

star. 'Tis midnight with my soul till He, Bright Morning Star, bid darkness

flee. Ashamed of Je - - sus! Oh, as soon Let morning blush to own the

sun. He sheds the beams of light di-vine O'er this be-night - - ed soul of

mine

Ashamed of Je - - sus! that dear friend On whom my hopes of heav'n de-

- pend? No; when I blush, be this my shame, That I no more re - vere his

name. Ashamed of Je - - sus! empty pride; I'll boast a Sav - - our cru-ci-

fied. And, oh, may this my por-tion be. My Sav-our

The first system of the musical score. The vocal line (treble clef) begins with a half note 'fied.' followed by a quarter note rest, then a half note 'And, oh, may this', a quarter note rest, a half note 'my por-tion be.', a quarter note rest, and a half note 'My Sav-our'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

not ashamed of me! Je-sus! and shall it ev-er

The second system of the musical score. The vocal line continues with a half note 'not', a quarter note rest, a half note 'ashamed of me!', a quarter note rest, a half note 'Je-sus!', a quarter note rest, a half note 'and shall', a quarter note rest, and a half note 'it ev-er'. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures.

be A mer-tal man ashamed of Thee Ashamed of

The third system of the musical score. The vocal line continues with a half note 'be', a quarter note rest, a half note 'A mer-tal man', a quarter note rest, a half note 'ashamed of Thee', a quarter note rest, and a half note 'Ashamed of'. The piano accompaniment continues with similar rhythmic patterns, including some triplet figures.

Thee. whom an-gels praise, Whose glories shine thro' end-less days!

The fourth system of the musical score. The vocal line concludes with a half note 'Thee.', a quarter note rest, a half note 'whom an-gels praise,', a quarter note rest, a half note 'Whose glories shine', a quarter note rest, and a half note 'thro' end-less days!'. The piano accompaniment concludes with similar rhythmic patterns, including some triplet figures.

STAR OF THE EAST.

(Melody: "Star of the Sea.")

Words by George Cooper.

Music by A. Kennedy.

PIANO.

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 4/4 time signature. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#). The score is divided into four systems, each with piano accompaniment and a vocal melody line. The lyrics are written below the vocal melody. The first system includes a 'Cantabile' marking. The second system includes a 'Cantabile' marking. The third system includes a 'Cantabile' marking. The fourth system includes a 'Cantabile' marking. The lyrics are as follows:

1. Star of the East, Oh Beth-le-hem's star,
 2. Star of the East, un-dim'd by each cloud,

Guid-ing us on to Heav-en a-far! Sor-row and grief are
 What tho' the storms of grief gath-er loud? Faith-ful and pure thy

hull'd by thy light, Thou hope of each mor-tal, in death's lone-ly night!
 rays beam to save, Still bright o'er the ora-dle, and bright o'er the gravel

Fear-less and tranquil, we look up to thee! Know-ing thou beam'st thro' e -
Smiles of a Sav-iour are mir-ror'd in thee! Glimps-es of Heav'n in thy

ter - ni - ty! Help us to fol - low where thou still dost guide,
light we see! Guide us still on-ward to that bless-ed shore,

Pil-grims of earth so wide, Star of the East, thou
Af - ter earth's toil is o'er!

hope of the soul, While round us here the dark bil-lows roll,

Lead us from sin to glo-ry a - far, Thou Star of the East, thou sweet Beth'lem's Star.

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

SOLO or DUET.

Oh Star that leads to God a - bove! Whose rays are Peace and Joy and Love! Watch

dolce

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

o'er us still till life hath ceased, Beam on, bright Star, sweet Beth-le-hem Star!

Fino.

And. * *And.* * *And.* * *And.* * *And.* * *And.* * *And.* *

legato

D. S.

And. * *And.* * *And.* *

Oh, that will be Glory.

Chas. H. Gabriel.

Moderato.

Soprano.
Alto.Tenor.
Bass.

mf

1. When all my la-bors and tri-als are o'er, And I am safe on that
 2. When by the gift of His in-fin-ite grace I am ac-cord-ed in
 3. Friends will be there I have lov'd long a-go; Joy like a riv-er a-

mf

beau-ti-ful shore, Just to be near the dear Lord I a-dore, Will thro' the
 heav-en a place, Just to be there and to look on His face, Will thro' the
 round me will flow; Yet, just a smile from my Sav-ior, I know, Will thro' the

CHORUS.

Oh, that will be glo-ry for
 a-ges be glo-ry for me. Oh, that will be
 a-ges be glo-ry for me. Oh, that will be
 a-ges be glo-ry for me. Oh, that will be glo-ry for

me, glo-ry for me, glo-ry for me, When by His
 glo-ry for me, glo-ry for me, glo-ry for me,
 me, glo-ry for me, glo-ry for me, When by His

grace
 I shall look on His face, That will be glo-ry, be glo-ry for me.
 grace

My God and Father while I stray

G. W. MARSTON.

Andante.



My God, my Fa - ther while I stray, Far from my home in
 Re - new my will from day to day, Blend it with thine, and

The first system of the hymn features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment uses a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

life's rough way, Oh, teach me from my heart to say, Thy will be
 take a - way All that now makes it hard to say, Thy will be

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

done, thy will be done What though in lone - ly grief I sigh
done, thy will be done Then when on earth I breathe no more

For friends be - loved, no lon - ger nigh Sub - mis - sive
The prayer oft mixed with tears be - fore I'll sing up -

still would I re - ply Thy will be done, thy will be done
on a hap - pier shore Thy will be done, thy will be done

D.S. &

D.S. &

Beautiful Isle of Somewhere.

Words by Mrs. Jessie Brown Pounds.

Music by J. S. Fearis.

VOICE. 

PIANO. 

1. Somewhere the sun is

shin - ing, Somewhere the songbirds dwell;— Hush, then, thy sad re - pin - ing;

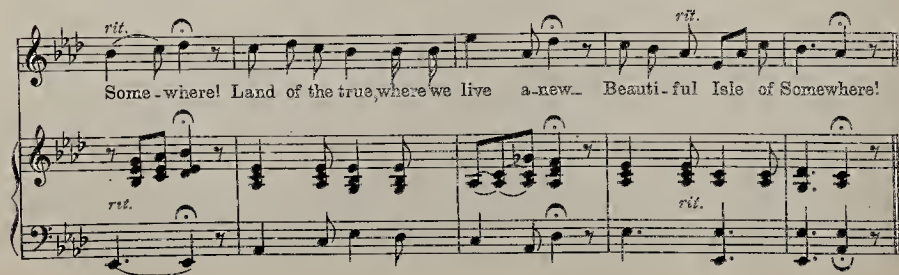


Refrain.

God lives, and all — is well. — Some-where, Some-where, Beau-ti-ful Isle of



rit. Some-where! Land of the true, where we live a-new. *rit.* Beau-ti-ful Isle of Somewhere!



2. Somewhere the day is long - er, Somewhere the task is done;—

Somewhere the heart is strong - er, Somewhere the guer-don won.—

Refrain.
Some - where, Some - where. Beau - ti - ful Isle of Some - where!

Land of the true, where we live a - new— Beau - ti - ful Isle of Somewhere!

3. Somewhere the load is lift - ed, Close by an o - pen gate;—

Somewhere the clouds are rift - ed, Somewhere the an - gels wait.—

Refrain.

Some - where, Some - where, Beau-ti-ful Isle_ of Some - where!

Land of the true, where we live a - new_ Beau-ti-ful Isle_ of Somewhere!

"Flee as a Bird."

Spanish Melody.

Moderato espressivo.

Arr. by G. F. Root.

VOICE.

PIANO.

Flee as a bird to your moun - tain,

Thou who art wea - ry of sin; Go to the clear flow-ing foun - tain,

Where you may wash and be clean, Fly, for the ven - ger is near thee;

Call, and the Savicour will hear thee, He on his bo - son will bear thee,

poco riten.
Thou who art wea - ry of sin, O thou, who art wea - ry of sin.

poco riten. *mf a tempo*

He will protect thee for

p

ev - er, Wipe ev'ry fall - ing tear; He will forsake thee, O

nev - er, Shelter'd so ten - der - ly there; Haste, then the hours are -

fly - ing, Spend not the moments in sigh - ing, Cease from your ser - row and

cry - ing. The Sa - viour will wipe ev' - ry tear, the Saviour will wipe ev' - ry

poco riten.

tear.

mf a tempo

He was Despised.

From "Messiah" - Handel.

PIANO.

mf *p* *p* *f* *p*

♩ = 72.

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. Dynamic markings include *mf*, *p*, *f*, and *p*. A tempo marking indicates a quarter note equals 72 beats.

He

f *p* *f* *p*

The vocal entry begins with a single note on a high staff. The piano accompaniment starts with a full chord (*f*) and continues with a flowing eighth-note pattern. Dynamics include *f*, *p*, *f*, and *p*.

was despised, de-spis-ed and reject-ed, re-

pp *p* *pp*

The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note accompaniment. Dynamics include *pp*, *p*, and *pp*.

ject-ed of men: a man of sor-rows, a man of

p *pp*

The vocal line concludes with a series of eighth and sixteenth notes. The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

sor - rows, and ac-quainted with grief, a man of sorrows, and acquainted with

grief. He

pp *mf*

was despised, rejected, He was de-spis-ed and reject-ed of

men: a man of sorrows, and acquainted with grief, a man of sorrows, and ac-

p *pp*

quainted with grief. He was despised, reject-ed, a man of—

pp

sorrows, and acquainted with grief, and acquainted with grief, a man of

sor-rows, and ac-quaint-ed with grief.

f

p *f*

O Rest in the Lord!

From "Elijah" - Mendelssohn.

VOICE. *♩ = 78.*

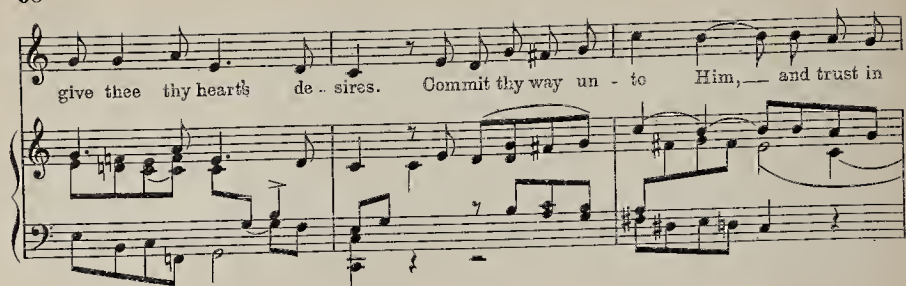
O rest in the Lord, wait patiently for Him, and He shall

PIANO. *pp*

give thee thy heart's de - sires;— O rest in the Lord, wait pa-tient-ly for

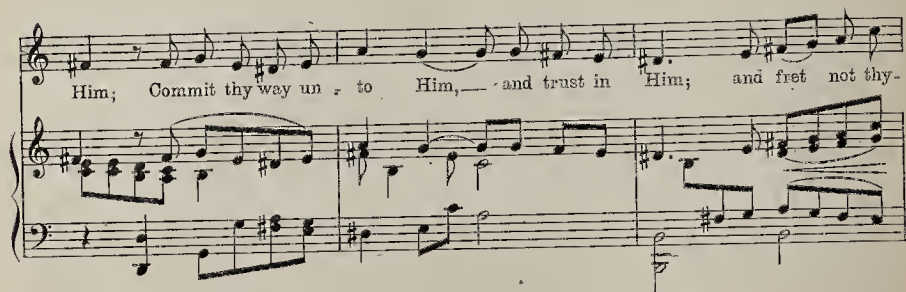
Him, and He— shall give thee thy heart's de - sires, — and He shall

give thee thy heart's de-sires. Commit thy way un-to Him,— and trust in



The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "give thee thy heart's de-sires. Commit thy way un-to Him,— and trust in". The piano accompaniment features a right hand with chords and moving lines, and a left hand with a steady bass line.

Him; Commit thy way un-to Him,— and trust in Him; and fret not thy-



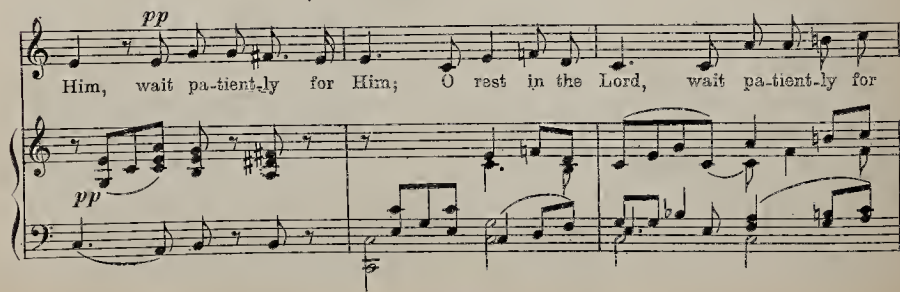
The second system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "Him; Commit thy way un-to Him,— and trust in Him; and fret not thy-". The piano accompaniment continues with similar textures.

self,— because of e-vil-do-ers. O rest in the Lord, wait pa-tient-ly for



The third system of music includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "self,— because of e-vil-do-ers. O rest in the Lord, wait pa-tient-ly for". Dynamic markings include *p* (piano) above the vocal line and *p* below the piano accompaniment.

Him, wait pa-tient-ly for Him; O rest in the Lord, wait pa-tient-ly for



The fourth system concludes the page with a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "Him, wait pa-tient-ly for Him; O rest in the Lord, wait pa-tient-ly for". Dynamic markings include *pp* (pianissimo) above the vocal line and *pp* below the piano accompaniment.

Him, and He shall give thee thy heart's de - sires, and He shall

cresc.

give thee thy heart's de - sires, and He shall give thee thy heart's de -

sf *p*

sires; O rest in the Lord, O rest in the Lord, and wait,

cresc.

wait pa - tient - ly for Him.

pp *f*

Nazareth.

Charles Gounod.

Moderato quasi Andante.

VOICE. *p* Tho' poor be the

PIANO. *p* *cresc.* *dim.* *p* *p*

cham - ber, come here, come and a - dore; — Lo! the Lord of Hea - ven

cresc. *dim.*

Hath to mor-tals giv - en Life for e - ver - more, Life fore - ver -

cresc. *dim.* *p*

more, — Life for e - ver - more.

cresc. *dim.* *p* *cresc.* *dim.* *p*

mf
 Shep - herds whose flocks were fold - ed be - side you Tell what was
p

told by an - gel voices near To you this night is
f

born He who will guide you Thro' paths of peace to liv - ing wa - ters
p *rit.*
dim. *pp* *colla voce*

clear Thro' poor be the cham - ber, come here, come and a - dore,
p

Lo! the Lord of Hea - ven Hath to mortals giv - en Life for e-ver.

cresc. *dim.* *cresc.* *dim.*

more. Kings from a

p *cresc.* *dim.* *p* *p*

far land draw near and be-hold Him, Led by the beam whose

warn - ing bade ye come; Your crowns cast down, with

dr. *p cresc.*

robe roy - al en - fold Him; Your King de - scends to

pp

dim. *pp*

earth from bright - er home. — Tho' - poor be the cham - ber, come

pp

colla voce *rit.* *pp a tempo*

here, come and a - do; — Lo! the Lord of Hea - ven Hath to mor-tals

cresc. *dim.*

giv - en Life for e - ver - more. —

dim. *p* *cresc. dim.* *p*

p

Wind to the ce - dars pro-claim the joy - ful sto - ry,

p

Wave of the - sea, the tid - ings bear a -

far The night is gone! Be -

p *cresc.*

*Red. * Red. * Red. * Red. **

hold, in all its glo - ry All broad and

molto

*Red. * Red. * Red. * Red. **

bright ri-ses th'Eter-nal morn-ing Star.

Tho' poor be the cham - ber, come here, come and a - dore;

Rev. * Rev. * Rev. * Rev. * Rev. * Rev. *

Lo! the Lord of Hea - ven Hath to mortals giv - en Life for e - ver.

more, Life for e - ver - more, — Life for e - ver - more. —

p *cresc. rit.* *dim.* *p*

I heard the voice of Jesus say.

Charles A. E. Harriss.

Andante con espressione.

VOICE.

PIANO.

p

p

I heard the voice of Je - sus say:

"Come un-to me and rest; ——— Lay down, thou wea - ry

one, lay down thy head up - on my breast" I

cresc.

came to Je - sus as I was, wea - ry, - worn, and

cresc.

sad; I found in Him a rest - ing place

dim. *p* *cresc.*

— and He has made me glad, and He has made me

dim.

glad, I heard the voice of Je - sus say: "Be -

cresc.

mf

hold, I free - ly give The liv - ing wa - ter,

cresc.

thirst - y one, Stoop down, and drink, and live?"

dim.

I came to Je - sus, and I drank of that life - giv - ing

accel.

accel.

stream; ——— My thirst was quenched, my soul re - viv'd, ——— and now I

live in Him, ——— and now I live in Him, ——— and now I live, I live in

Him, and now I live, ——— I live ———

in Him.

p a tempo

I heard the voice of Je - sus say: "I am this dark world's

p a tempo

cresc.

Light; Look un - to me, thy morn shall rise, And

cresc.

f all thy day be bright? I look'd to Je - sus

accel.

f *accel.*

and I found In Him my star, my sun; And

cresc. *f*

in that Light of life I'll walk Till trav'-ling days are

accel.

done, And in that Light I'll walk Till trav'-ling,

trav'-ling days are done, Till trav'-ling days are done, Till trav'-ling

P *ad lib.* *espress.*

days are done, Till trav'-ling days are done.

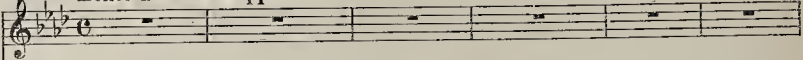
ritard. *sempre ritard.* *pp*


The Ninety and Nine.

Poem by Elizabeth G. Clephane.

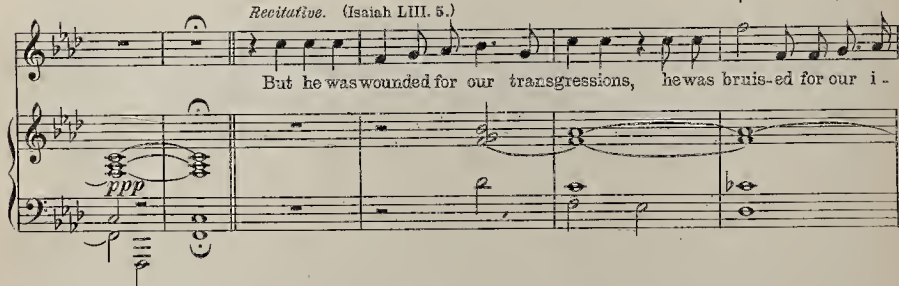
Music by Edward Campion.

Lento ma non troppo.

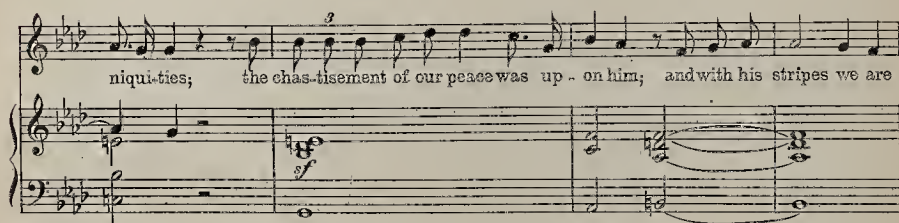
VOICE. 

PIANO. 

Recitative. (Isaiah LIII. 5.)

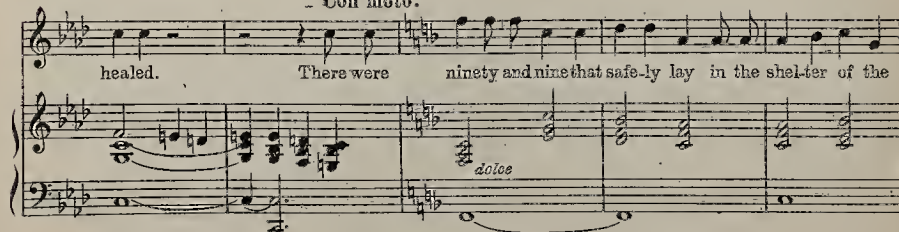


But he was wounded for our transgressions, he was bruised for our i-



niquities; the chastisement of our peace was upon him; and with his stripes we are

Con moto.



healed. There were ninety and nine that safely lay in the shelter of the

fold But one was out on the hills a-way, far off from the gates of gold. A -

way on the mountains wild and bare, a - way from the ten-der Shepherd's care, from the

quasi recitativo, ad libitum
ten-der Shepherd's care. Lord, Thou hast here thy nine-ty and nine Are they

colla parte

a tempo un poco animato
not e-nough for Thee? But the Shepherd made answer 'tis of mine Has

dolce

wandered a-way from me And al - tho' the road be rough and steep, I go to the de-sert to

find my sheep. But none of the ransomed ev-er knew how

deep were the waters crossed; Nor how dark was the night that the Lord went thro' ere He

found His sheep that was lost Out in the desert He heard its cry, Sick and helpless and

par.

rea-dy to die, sick and helpless and ready to die. Lord

pp espr.

tranquillo
lento

whence are these blood-drops all the way, that mark out the mountain's track? They were

shed for one who had gone a-stray, ere the Shepherd could bring him back.

dolcissimo

Lord whence are Thy hands so rent and torn They are

rit. espressivo

pierced to-night by many a thorn.

p *poco cresc.*

ff
But

allargando
sempre cresc. *molto cresc.* *ff*

all thro' the moun-tains thun-der-riven, and up from the ro-cky

ff grandioso

steep There came a cry to the

gate of Heaven, Re-joice! I have found my sheep, And the

piu. ed accel.

ang - els echoed round the throne, The ang - els echoed round the

mp *piu. ed accel.*

poco rit. *con tutta forza*

throne. Re-joice, re-joice for the Lord, the

ff *pesante*

Lord brings back His own.

The Singing in God's Acre.

Music by Elinore Cooper Bartlett
and
Kate Vannah.

Words by Eugene Field.

Andante religioso.

VOICE. *con*

1. Out
2. From

PIANO.

dolcezza

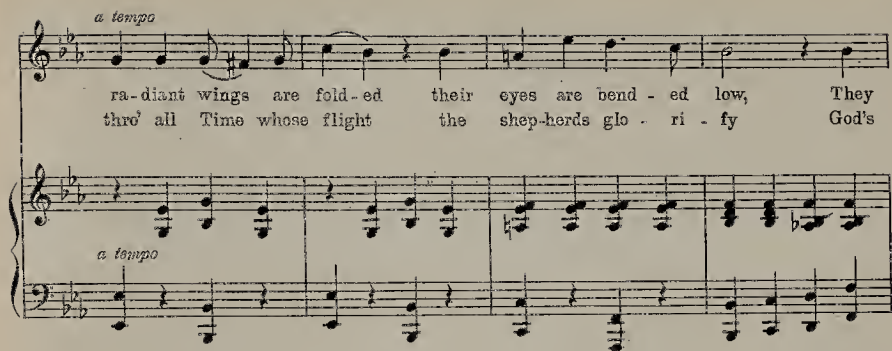
yon - der in the moon-light where in God's a - cre lies Go
an - gel and from flow'r the years have learn'd that sooth-ing song And

poco rit.

an - gels walk - ing to and fro Singing their lul - la - bies Their
with its heav'n - ly mu - sic speed the days and nights a - long So

poco rit.

a tempo



ra-diant wings are fold-ed their eyes are bend-ed low, They
thro' all Time whose flight the shep-herds glo-ri-fy God's

a tempo

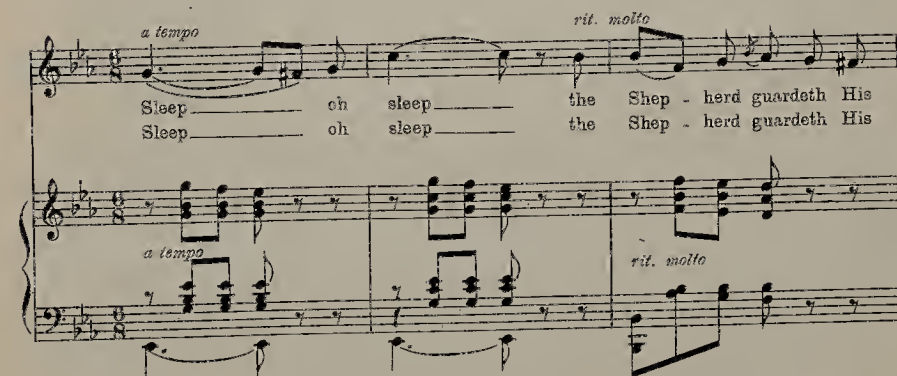
rit.



sing a-mong the beds where-in the flowers delight to grow—
A-cre slum-bers in the grace of that sweet-lu-la-by—

rit.

a tempo *rit. molto*



Sleep— oh sleep— the Shep-herd guardeth His
Sleep— oh sleep— the Shep-herd guardeth His

a tempo *rit. molto*

a tempo *cresc.*

sheep _____ Fast speedeth the night a - way
 sheep _____ Fast speedeth the night a - way

a tempo *cresc.*

accel. *pp rit.*

Soon com-eth the glo - rious day Sleep wea - ry ones
 Soon com-eth the glo - rious day Sleep wea - ry ones

accel. *pp rit.*

ppp

while ye may _____ Sleep oh sleep. _____
 while ye may _____ Sleep oh sleep. _____

ppp

Abide with me.

(Mzzo Soprano or Baritone.)

Andante religioso.

Harry Rowe Shelley.

PIANO

The piano introduction consists of two staves. The right hand plays a melody in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line in bass clef, starting with a half note G2, followed by quarter notes F2, E2, and D2. The tempo is marked 'Andante religioso' and the dynamics include a piano (*p*) marking.

The first line of the song features a vocal melody in treble clef and piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G2, followed by quarter notes F2, E2, and D2. The lyrics are 'A - bid with me: fast falls the ev - en - tide; the dark - ness_'. The tempo is 'Andante religioso' and the dynamics include a piano (*p*) marking.

The second line of the song features a vocal melody in treble clef and piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G2, followed by quarter notes F2, E2, and D2. The lyrics are 'deep - ens, Lord with me a - bid: When oth - er help - ers fail, and com - forts'. The tempo is 'Andante religioso' and the dynamics include a piano (*p*) marking and a *poco agitato* marking.

The third line of the song features a vocal melody in treble clef and piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G2, followed by quarter notes F2, E2, and D2. The lyrics are 'flee, Help of the help - less, O a - bid with me.'. The tempo is 'Andante religioso' and the dynamics include a piano (*p*) marking, a *rit.* (ritardando) marking, and an *a tempo* marking.

p Swift to its close ebbs out life's lit-tle day; Earth's joys grow dim, its

p glo-ries pass a - way, Change and decay in all a - round I see,

O Thou who changest not a - bide with me.

mf I need Thy pre-sence ev'-ry

p

pass - ing hour; What but Thy grace can foil the tempter's power?

Who like Thyself, my guide and stay can be? Thro' cloud and sunshine, Lord, a-

bide with me. I fear no foe, with Thee at hand to bless,

Ills have no weight, and tears no bit-ter - ness.

*quasi Recit.**deviso*

Where is death's sting? Where, grave, thy vic-tory? I triumph still

f *a tempo*

if Thou a-bide with me.

p *slower* *a tempo*

Hold Thou Thy cross be-fore my clos-ing eyes; Shine thro' the

p

gloom and point me to the skies, Heav'n's morn-ing

p

cresc. ed accel.

breaks, and earth's vain shadows flee; In life, in death, — a - bide with

cresc. ed accel.

rit. *f* *a tempo*

me. O Lord, in life, in death, — a -

rit. *f* *a tempo*

p

bide with me. A - bide with me, O —

pp

mf *p*

Lord, a - bide with me.

p *mf*

"Thy Will Be Done."

Andante espressivo.

Music by Truman Wolcott.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked *Andante espressivo*. The piano part consists of chords and single notes in both staves. The vocal line enters in the second system with the lyrics "Help me, dear Lord, each day— to say, 'Thy will be done,' 'Thy will be done,' No mat-ter how it seems to me, If dark or bright the day— may". The piano accompaniment continues with chords and single notes. The score includes dynamic markings: *cresc.* (crescendo) and *rall.* (rallentando) in both the vocal and piano parts.

Help me, dear Lord, each day— to
say, "Thy will be done," "Thy will be done," No mat-ter
how it seems to me, If dark or bright the day— may

be, It must be right, or - dained by Thee, — "Thy will be

The first system of the musical score. The vocal line (treble clef) begins with a half note 'be,' followed by a quarter note 'It', a quarter note 'must', a quarter note 'be', a quarter note 'right,', a quarter note 'or -', a quarter note 'dained', a quarter note 'by', a quarter note 'Thee,', a half note '—', and a quarter note '"Thy'. The piano accompaniment (grand staff) consists of chords and single notes in the right and left hands, supporting the vocal melody.

done," "Thy will be done"

The second system of the musical score. The vocal line continues with a half note 'done,"', a quarter note '"Thy', a quarter note 'will', a quarter note 'be', and a quarter note 'done"'. The piano accompaniment continues with chords and single notes, providing harmonic support.

Teach me, dear Lord, with

The third system of the musical score. The vocal line has a whole rest followed by a half note 'Teach', a quarter note 'me,', a quarter note 'dear', a quarter note 'Lord,', and a quarter note 'with'. The piano accompaniment continues with chords and single notes.

truth to say, "Thy will be done," "Thy will be done,"

rall.

The fourth system of the musical score. The vocal line begins with a half note 'truth', a quarter note 'to', a quarter note 'say,', a quarter note '"Thy', a quarter note 'will', a quarter note 'be', a quarter note 'done,', a quarter note '"Thy', a quarter note 'will', a quarter note 'be', and a quarter note 'done,"'. The piano accompaniment continues with chords and single notes. The system concludes with a *rall.* (rallentando) marking above the staff.

Tho' rough my path - way looks to me "Tis best" 'tis all marked

out by Thee, Thou knowest why it thus may be,

"Thy will be done," "Thy will be done."

rall.

Dear Lord, teach

me with love_ to say, "Thy will be done," "Thy will be

done," It seems to help me on_ my way, No mat-ter

where I go_ or stay, I'll say it each and ev - 'ry

day_ "Thy will be done," "Thy will_ be done"

A Song of Heaven and Homeland.

Words by Eben E. Rexford.

Music by Ira D. Sankey.

PIANO.

1. Some - times I hear strange mu-sic, Like none e'er heard be - fore, Come

float - ing soft - ly earth - ward As thro' Heav'n's o - pen door; It

seems like an - gel voic - es, In strains of joy and love, That

swell the night-y cho - rus A - round the throna - bove

CHORUS.

Oh, sweet, unearthly mu - sic, Heard from a land a - far- The

song of Heav'n and Home-land, Thro' doors God leaves a - jar.

2. Now soft, and low, and rest-ful, It floods my soul with peace, As
 3. This mu - sic haunts me ev - er Like some - thing heard in dreams; It

if God's ben - e - dic - tion Bade all earth's troubles cease. Then
 seems to catch the ca - dence Of Heav'n - ly winds and streams. My

grand - er than the voic - es Of wind, and wave, and sea, It
 heart is filled with rap - ture, To think, some day to come, I'll

fills the dome of Heav - en With glo - rious har - mo - ny.
sing it with the an - gels - The song of Heav'n and Home.

CHORUS.

Oh, sweet, un-earth-ly mu - sic, Heard from a land a - far - The

song of Heav'n and Home - land, Thro' doors God leaves a - jar.

D. S. §

D. S. §

Day of Days.

Beardsley Van de Water.

Andante tranquillo.

PIANO

The piano introduction is in G major (one sharp) and common time. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Andante tranquillo' and the dynamics are 'p' (piano).

Affettuoso.

East - er day! East - er day! We love thee, day of days! Thy
East - er day! East - er day! We love thee, day of days! Sweet

The first system of the song features a vocal melody in G major and common time, marked 'Affettuoso'. The piano accompaniment is in the same key and time, marked 'p' (piano). The lyrics are: 'East - er day! East - er day! We love thee, day of days! Thy Sweet'. The piano part includes a 'rall.' (rallentando) marking at the end.

con espress.

sto - - ry sweet we know so well! Thy
flow - - ers greet thee, all so fair, And

p Adagio.

The second system continues the vocal melody, marked 'con espress.' (con espressione). The piano accompaniment features a dense, rhythmic pattern of chords, marked 'p Adagio.' (piano Adagio). The lyrics are: 'sto - - ry sweet we know so well! Thy flow - - ers greet thee, all so fair, And'.

hope and joy we love to tell; And
mu - sic on the balm - - y air Tells

The third system continues the vocal melody. The piano accompaniment maintains the dense chordal texture. The lyrics are: 'hope and joy we love to tell; And mu - sic on the balm - - y air Tells'.

accel. e cresc.

while the earth re - joices, Up - on this day of days, We,
of the life im - mor - tal, Tells of a Sav - iour's love, Who

accel. e cresc.

f too, would lift our voi - ces In one grand hymn of praise!
o - pens heav - en's por - tal Be - yond the stars a - bove!

rit.

f *rit.*

Andante con moto.

Sing we a song of ho - ly joy ——— and love, ——— To

Him by heav'n a - - dored,

dim. cantabile

Sing with the an - gels in the skies!

cresc.

Sing, while all earth in joy re - plies! To

ff

Christ, our ris - en Lord! To

ad lib.

Christ, our ris - en Lord!

colla voce *a tempo*

a tempo

Praise be to Him, the might - y King — of Kings, — O'er

a tempo

land, from shore to shore!

Heav'n is His throne, and heav'n is ours at last — For

ev - er, and ev - er - more!

colla voce

Jesus, Lover of my Soul.

H. C. Macdougall.

Moderato.

VOICE. *p*

PIANO. *mf* *p*

Jesus, lover of my

soul Let me to thy bos-om fly, While the bil-lows near me

Subito.
p

roll, While the tempest still is nigh. Hide me, O my Saviour,

hide, Till the storm of life be past. Safe in-to the hav-en

guide — O, receive my soul at last.

colla voce *p* *a tempo*

Oth-er re-fuge have I none

mf

Hangs my help-less soul on thee, Leave, ah leave me not a-lone,

Subito.
p

Still support and comfort me. All my trust on thee is stayed

All my help from thee I bring, Cover my defenceless head

Espressivo.
ad lib.

With the shadow of thy wing.

colla voce *p* *a tempo*

Piu mosso.

Plen-teous grace with thee is found Grace to pardon all my sin,

leggiere *simile*

Let the healing streams abound Make and keep me pure within,

Sostenuto.

Thou of life the fountain art Free - ly let me take of thee,

colla voce

Spring thou up with-in my heart Rise to all e - ter - ni - ty.

f dim. e rall.

*Andante.**espress.**ad lib.*

Je - sus, Je - sus, lov - er of my soul.

colla voce

Keep Us, Saviour, Day by Day.


Words by Fanny J. Crosby.

I. Allan Sankey.

VOICE. 



1. As	Thou	wilt,	O	Sav -	- iour,	lead	us,
2. As	Thou	wilt,	O	Sav -	- iour,	lead	us,
3. As	Thou	wilt,	O	Sav -	- iour,	lead	us,



Where Thou wilt, di - rect our way: _____
 Thine for - ev - er we would be; _____
 In Thy prom - ise we are blest, _____

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5 with a sharp sign. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some chromatic movement.

Thus in sweet and calm sub - mis - sion,
 What Thou wilt, O Sav - iour give us,
 If we bear Thy yoke with pa - tience,

The second system continues the musical piece. The vocal line has a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4, and finally a half note F#4. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure of the piece.

Keep us ev - er day by day.
 On - ly keep us near to Thee.
 We shall find e - ter - nal rest.

The third system concludes the page. The vocal line has a half note E4, followed by quarter notes D4, C4, and B3, then a half note A3, and finally a half note G3. The piano accompaniment provides a final harmonic resolution with sustained chords and moving lines in both hands.

Day by day, day by day



Where Thou wilt, di - rect our way;



And, in sweet and calm sub - mis - sion



Keep us, Sav - - iour, day by day.

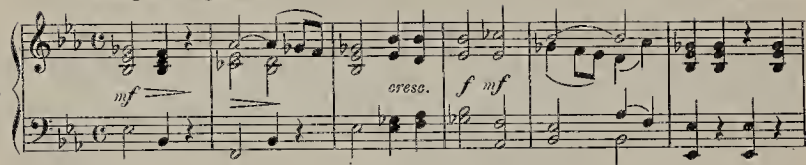


Ave Maria.

Adagio religioso.

H. Millard.

PIANO.

*con molto espress.*

Hear us, O Fa - ther, now we im - plore Thee, Hear us, O...

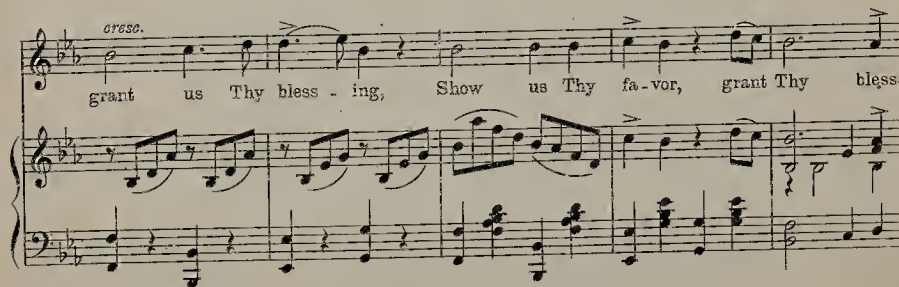


Fa - ther now we im - plore

Thee! Show us Thy fa - vor,



grant us Thy bless - ing, Show us Thy fa - vor, grant Thy bless -



ing, Let us love Thee more, Thy love pos - sess - ing.

mf *presses*

cantabile
Wilt Thou bless us, guide, pro - tect us?

We, Thy chil - dren, now implore Thee, We, Thy chil - dren, now implore Thee!

Make us love and still a-dore Thee, Make us hum-ble when be-fore Thee,

Fa-ther, Fa-ther, O heav'n-ly Fa-ther...

cresc.

cresc. *ff*

aid us!

a piacere

Allegretto.

Fa-ther, O heav'nly Fa-ther, grant Thy blessing from a-bove—

mf con espress.

Fa - ther, O heavnly Fa - ther, grant us Thy per - fect love,

presses
And when the day of life is end - ing, Calm let us

semplisce

Adagio con espress.

sleep on Thee de - pending. Hear us, O Fa - ther,

Tempo I.

Now we im-plore Thee, Hear us, O Fa - ther, Now we im-plore

Thee. A - - men, A - - men,

accel.

Hear us, O Father, Now we im-plore Thee, Now we im-

plore Thee. A - men, A - men! A - - men!

a piacere
A - - men! Ah! A - men!

cadenza a piacere *colla voce* *rall.*

Sweet By and By.

Words by S. Fillmore Bennett.

Music by J. P. Webster.

With much feeling and in perfect time.

VOICE.

PIANO.

1. There's a land that is fair - er than day, And by
 2. We shall sing on that beau - ti - ful shore, The me-
 3. To our boun - ti - ful Fa - ther a - bove, We will

faith we can see it a - far, For the Fa - ther waits o - ver the
 lo - di - ous songs of the blest, And our spir - its shall sor - row no
 of - fer the tri - bute of praise, For the glo - ri - ous gift of his

way, To pre-pare us a dwell-ing-place there.
more- Not a sigh for the bless-ing of rest.
love, And the bless-ing that hal-low our days.

CHORUS. *In the repeat diminuendo gradually to the end.*

In the sweet by and by, We shall meet on that beau-ti-ful shore; In the

sweet by and by, We shall meet on that beau-ti-ful shore.

The Lord is King.

Words by Rev. Charles Wesley.

Music by C. Whitney Coombs.

Maestoso.

VOICE.

PIANO.

Re-

joice, rejoice, the Lord is King, your Lord and King, your Lord and King a-dore!

Mor-tals give thanks, give thanks and sing, and tri - umph ev-er-more!

Je - sus the Sa - viour reigns, the

rall.

p con moto

God of truth and love, When He had purged our

This system contains measures 1 through 4. The vocal line begins with a half note 'God', followed by eighth notes 'of truth and love', and then a half note 'When'. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a simple bass line in the left hand.

stains, He took His seat a - bove.

This system contains measures 5 through 8. The vocal line continues with a half note 'stains', followed by a half note 'He', and then eighth notes 'took His seat a - bove'. The piano accompaniment continues with similar textures, including a key change to B-flat major at measure 7.

When He had purged our stains, He took His seat a - bove.

f maestoso

This system contains measures 9 through 12. The vocal line repeats the phrase 'When He had purged our stains, He took His seat a - bove.' The piano accompaniment features a more complex texture with sixteenth-note chords. The system concludes with a *f maestoso* marking.

Lift up your heart, lift up your voice, Re-

rall.

This system contains measures 13 through 16. The vocal line begins with a half note 'Lift', followed by eighth notes 'up your heart, lift up your voice, Re-'. The piano accompaniment features a *rall.* (rallentando) marking and a texture of sustained chords in the right hand and a simple bass line in the left hand.

joyce, re-joyce, a - gain I say rejoice! Mor-tals give thanks, give thanks and sing, and

tri - umph ev - er-more!

rall. *a tempo*

He sits at God's righthand, till all His foes, till

rall. *a tempo*

all His foes submit, and bow to His command and fall be-

Poco piu mosso.

neath His feet. Re - joice in glo - rious

hope, Je - sus the Lord shall come and

take His ser - vants up to His e - ter - nal

rall.

home. Je - sus the Judge shall come and take His ser - vants home.

f maestoso

Re - joice, rejoice, the Lord is King, your

Lord and King, your Lord and King a-dore! Mor-tals give thanks, give thanks and sing, and

tri - umph ev - er - more, and tri - umph

ev - er - more, and tri - umph ev - er - more.

rit. molto

rit. molto

a tempo sempre

ff

rit.

Just as I am.

E. Cutter, Jr., Op. 8.

Andante con moto.

VOICE.

PIANO.

pp *cresc.* *f*

p espressivo

1. Just as I
2. Just as I

rit. *pp*

am, without one plea, But that thy blood was shed for me And that thou
am, and wait-ing not, To rid my soul of one dark blot, To thee whose

f *p* *rit.* *pp*

bidst me come to Thee O Lamb of God, I come! I come!
 blood can cleanse each spot, O Lamb of God, I come! I come!

mf

con moto *f*

Just as I am, tho' toss'd a-bout With many a

Red. * *Red.* * *Red.* *

ff *stringendo*

con-flict, many a doubt, Fightings with-in, and fears with-out Fightings with-

Red. * *Red.* * *Red.* * *Red.* *

molto rit.

- in and fears with-out, O Lamb of God, I come! I

Red. * *Red.* * *Red.* *

fff *largo* *p* *ad lib.* *pp*

come! — O Lamb of God, I come! I come! O Lamb of God, I come! I

p *pp* *ppp*

Andante. *pp*

come! Just as I am, without one plea,

pp

p *mf*

Sight, riches, heal-ing of the mind, Yea, all I need, in Thee to

p *mf*

f *dim.* *pp a tempo*

find, — O Lamb of God, I come! I come! —

f

p
Just as I am, thou wilt re - ceive, Wilt welcome,

Fin. *

par - don, cleanse, re - lieve, Because thy prom - ise I be -

f *rit. pp* *a tempo*
lieve, O Lamb of God, I come! I come!

Just as I am, thy love un -

f
L. H.
Fin. *

When I can read my Title clear.

J. R. Thomas.

VOICE. When I can read my ti - tle clear, To man - sions
cares like a wild, wild del - uge come, And storms of

PIANO. *p*

in the skies, I'll bid fare - well to ev - 'ry -
sor - row fall! May I but safe - ly reach my

dim.

fear, And wipe my weep - ing eyes. Let
home, My God, my heav'n, my all.

dim. a rall. *pp*

There shall I bathe my wear - y soul in seas of

heav'n - ly rest, And not a wave of trou - ble

roll A - cross my peace - ful breast, my peaceful

breast, my peaceful breast, A - cross my peace-ful breast.

Prayer.

Ferd. Hiller, Op. 45.

Moderato.

VOICE. *mf* *dolce*
 Lord! whom my heart holds dear for - ev - er, Be thou with me! Thou, both of

PIANO. *dolce* *mf* *dolce*

cresc. *p* *cresc.*
 wee and joy the giv - er, Be thou with me. O guard me at the fount of gladness,

cresc. *p* *cresc.*

f *p*
 From head-strong pride, And when in self-dis-trust I waver, Be thou with me.

f *p* *f*

dolce
 Like dew up - on the vine, thy blessing! My-self am naught, But when I brave-ly

dolce

would en - deav - or, Be thou with me, Be thou with me! O Thou my

cresc. *p* *dolce*

strength My on - ly solace, my glad'ning sun, Till death my

f *mf*

thread of life shall sev - er, Be thou with me, be thou with me! Till death my

thread of life shall sev - er Be - thou with me, with me.

dolce

No Night there.

Words by John R. Clements.

Music by H. P. Danks.

PIANO *p*

1. In the land of fade-less day Lies the "ci-ty four-square," It shall
 2. All the gates of pearl are made, In the "ci-ty four-square," All the

no - er pass a - way, } And there is "no night there." God shall
 streets with gold are laid, }

mf

"wipe a-way all tears," There's no death, no pain, nor fears; And they

count not time by years; For there is "no night there."

3. And the gates shall nev-er
4. There they need no sunshine

close To "the ci-ty four-square," There life's crys-tal riv-er
bright, In "that ci-ty four-square," For the Lamb is all the

flows, } And there is "no night there." God shall "wipe a way all
light, }

mf

tears;" There's no death, no pain, nor fears; And they count not time by

cresc.

mf

years, — For there is "no night there." there."

dim.

rit.

pp

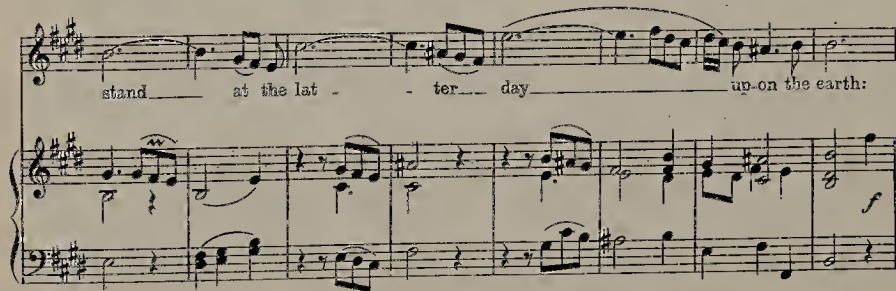
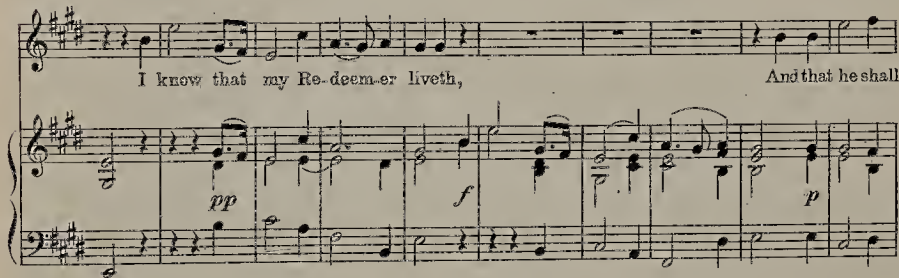
Ending 3rd Verse. *Ending 4th Verse.*

I know that my Redeemer liveth.

Handel.

Larghetto.

PIANO.



I know that my Redeem-er liveth, and that he shall

pp

stand at the lat - ter day up-on the earth,

p

— up-on the earth. I know that my Re-deem - er liv-eth, and that he shall

stand at the lat - - ter day up-on the earth, up-on the

earth.

And tho' worms de-destroy this body, Yet in my

flesh shall I see God, yet in my flesh shall I see God

I know that my Re-deem-er liveth, and tho'

worms de-stroy this bo-dy, yet in my flesh shall I see God, yet in my

This system contains measures 1 through 8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

flesh — shall I see God, shall I see God, I know that my Re-deem-er

This system contains measures 9 through 16. The vocal line has a long rest in measure 9, then continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment includes a *p* (piano) dynamic marking in measure 14.

liveth. For now is Christ ris-en from the dead,

This system contains measures 17 through 24. The vocal line has a long rest in measure 17, then continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment includes *f* (forte) and *pp* (pianissimo) dynamic markings.

the first fruits of them that sleep,

This system contains measures 25 through 32. The vocal line has a long rest in measure 25, then continues with quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a continuous eighth-note pattern in the right hand.

— of them that sleep, the first— fruits of them that sleep.

For now is Christ risen, for now is Christ ris-en from the

pp

dead, the first— fruits of them that sleep.

Adagio.

f *p* *f*

Adagio. *a tempo*

Just as I am.

Andante.

H. P. Danks.

PIANO.

1. Just as I am, with-out one plea, But that thy blood was shed for me,
 2. Just as I am, tho' toss'd a-bout, With many a con-flict many a doubt,

And that thou bidd'st me come to thee, O Lamb of God, I come, I come.
 Fight-ing and fears with-in, O Lamb of God, I come, I come.

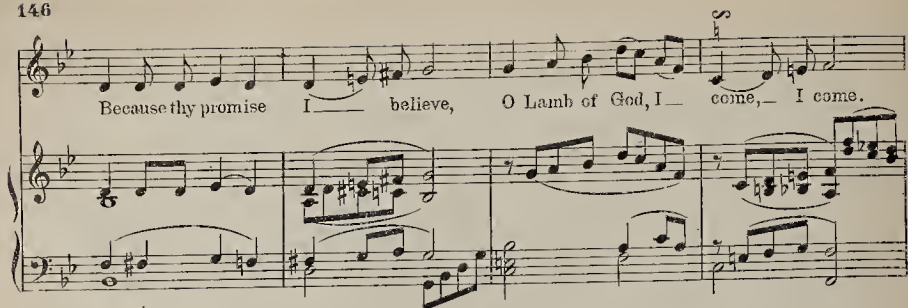
Just as I am, and wait-ing not, To rid my soul of one dark blot, To
 Just as I am, poor wretch-ed blind, Sight, riches, heal-ing of the mind,

thee whose blood can cleanse each spot, O Lamb of God I come.
 Yea all I need in thee I find, O Lamb of God I come.

O Lamb of God, O Lamb of God, I come.

a. Just as I am, thou wilt re - ceive, Wilt welcome, par - don, cleanse, re - lieve.

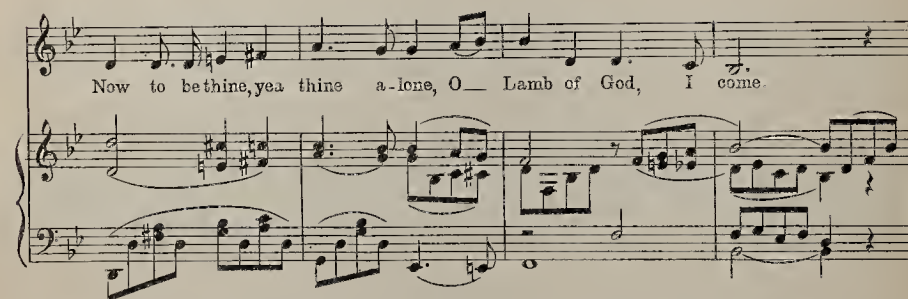
Because thy promise I believe, O Lamb of God, I come, I come.



Just as I am, thy love unknown Hast broken ev'ry bar-rier down;



Now to bethine, yea thine a-lone, O Lamb of God, I come.



O Lamb of God O Lamb of God I come.



Not a Sparrow falleth.

Moderato.

J. L. Gilbert.

PIANO.



Not a spar-row fall - eth but its God doth know, — Just as when His

p

The first line of the song features a vocal melody in G major, 4/4 time. The piano accompaniment is in the same key and time, marked *p* (piano). The lyrics are: "Not a spar-row fall - eth but its God doth know, — Just as when His".

dim.

man - date lays a monarch low; Not a leaf-let wav - eth

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked *dim.* (diminuendo). The lyrics are: "man - date lays a monarch low; Not a leaf-let wav - eth".

cresc. *rall.*

but its God doth see, Think not then, oh trembler, God for-get - teth thee.

p

The third line of the song concludes the vocal melody and piano accompaniment. The tempo is marked *cresc.* (crescendo) and *rall.* (rallentando). The lyrics are: "but its God doth see, Think not then, oh trembler, God for-get - teth thee." The piano accompaniment is marked *p* (piano).

dolce

Far more pre-cious, sure - ly, than the birds that fly, Is a Fa-ther's

im - age to a Fa-ther's eye. E'en thine hairs are num - ber'd

rall.

trust Him full and free, Cast thy care be - fore Him, and He'll care for thee.

rall.

For the God that plant - ed in thy breast a soul. On His sa-cred

145

tab - lets doth thy name en - roll. Cheerthine heart then, trem - bler,

The image shows a musical score for a hymn. It consists of two systems of staves. The first system has a single treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in a simple, hymn-like style. Below the staff, the lyrics are written: "tab - lets doth thy name en - roll. Cheerthine heart then, trem - bler,". The second system consists of two staves, a treble staff and a bass staff, both with the same key signature. The treble staff continues the melody, and the bass staff provides a simple harmonic accompaniment. The music is written in a clear, legible font, typical of early 20th-century hymnals.

con espress.

nev - er faith - less be, He that marks the spar - rows, will remember

thee, He that marks the spar - rows will re-mem-ber thee.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 7/8. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The fifth measure is a half note F#5. The sixth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The seventh measure is a half note C6. The eighth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The ninth measure is a half note G6. The tenth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The eleventh measure is a half note D7. The twelfth measure contains a quarter note E7, a quarter note F#7, and a quarter note G7. The thirteenth measure is a half note A7. The fourteenth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The fifteenth measure is a half note E8. The sixteenth measure contains a quarter note F#8, a quarter note G8, and a quarter note A8. The seventeenth measure is a half note B8. The eighteenth measure contains a quarter note C9, a quarter note D9, and a quarter note E9. The nineteenth measure is a half note F#9. The twentieth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The twenty-first measure is a half note C10. The twenty-second measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The twenty-third measure is a half note G10. The twenty-fourth measure contains a quarter note A10, a quarter note B10, and a quarter note C11. The twenty-fifth measure is a half note D11. The twenty-sixth measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The twenty-seventh measure is a half note A11. The twenty-eighth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The twenty-ninth measure is a half note E12. The thirtieth measure contains a quarter note F#12, a quarter note G12, and a quarter note A12. The thirty-first measure is a half note B12. The thirty-second measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The thirty-third measure is a half note F#13. The thirty-fourth measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The thirty-fifth measure is a half note C14. The thirty-sixth measure contains a quarter note D14, a quarter note E14, and a quarter note F#14. The thirty-seventh measure is a half note G14. The thirty-eighth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The thirty-ninth measure is a half note D15. The fortieth measure contains a quarter note E15, a quarter note F#15, and a quarter note G15. The forty-first measure is a half note A15. The forty-second measure contains a quarter note B15, a quarter note C16, and a quarter note D16. The forty-third measure is a half note E16. The forty-fourth measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The forty-fifth measure is a half note B16. The forty-sixth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The forty-seventh measure is a half note F#17. The forty-eighth measure contains a quarter note G17, a quarter note A17, and a quarter note B17. The forty-ninth measure is a half note C18. The fiftieth measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The fifty-first measure is a half note G18. The fifty-second measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The fifty-third measure is a half note D19. The fifty-fourth measure contains a quarter note E19, a quarter note F#19, and a quarter note G19. The fifty-fifth measure is a half note A19. The fifty-sixth measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The fifty-seventh measure is a half note E20. The fifty-eighth measure contains a quarter note F#20, a quarter note G20, and a quarter note A20. The fifty-ninth measure is a half note B20. The sixtieth measure contains a quarter note C21, a quarter note D21, and a quarter note E21. The sixty-first measure is a half note F#21. The sixty-second measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The sixty-third measure is a half note C22. The sixty-fourth measure contains a quarter note D22, a quarter note E22, and a quarter note F#22. The sixty-fifth measure is a half note G22. The sixty-sixth measure contains a quarter note A22, a quarter note B22, and a quarter note C23. The sixty-seventh measure is a half note D23. The sixty-eighth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The sixty-ninth measure is a half note A23. The seventieth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The seventy-first measure is a half note E24. The seventy-second measure contains a quarter note F#24, a quarter note G24, and a quarter note A24. The seventy-third measure is a half note B24. The seventy-fourth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The seventy-fifth measure is a half note F#25. The seventy-sixth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The seventy-seventh measure is a half note C26. The seventy-eighth measure contains a quarter note D26, a quarter note E26, and a quarter note F#26. The seventy-ninth measure is a half note G26. The eightieth measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The eighty-first measure is a half note D27. The eighty-second measure contains a quarter note E27, a quarter note F#27, and a quarter note G27. The eighty-third measure is a half note A27. The eighty-fourth measure contains a quarter note B27, a quarter note C28, and a quarter note D28. The eighty-fifth measure is a half note E28. The eighty-sixth measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The eighty-seventh measure is a half note B28. The eighty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The eighty-ninth measure is a half note F#29. The ninetieth measure contains a quarter note G29, a quarter note A29, and a quarter note B29. The hundredth measure is a half note C30. The hundred and first measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The hundred and second measure is a half note G30. The hundred and third measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The hundred and fourth measure is a half note D31. The hundred and fifth measure contains a quarter note E31, a quarter note F#31, and a quarter note G31. The hundred and sixth measure is a half note A31. The hundred and seventh measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The hundred and eighth measure is a half note E32. The hundred and ninth measure contains a quarter note F#32, a quarter note G32, and a quarter note A32. The hundred and tenth measure is a half note B32. The hundred and eleventh measure contains a quarter note C33, a quarter note D33, and a quarter note E33. The hundred and twelfth measure is a half note F#33. The hundred and thirteenth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The hundred and fourteenth measure is a half note C34. The hundred and fifteenth measure contains a quarter note D34, a quarter note E34, and a quarter note F#34. The hundred and sixteenth measure is a half note G34. The hundred and seventeenth measure contains a quarter note A34, a quarter note B34, and a quarter note C35. The hundred and eighteenth measure is a half note D35. The hundred and nineteenth measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The hundred and twentieth measure is a half note A35. The hundred and twenty-first measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The hundred and twenty-second measure is a half note E36. The hundred and twenty-third measure contains a quarter note F#36, a quarter note G36, and a quarter note A36. The hundred and twenty-fourth measure is a half note B36. The hundred and twenty-fifth measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The hundred and twenty-sixth measure is a half note F#37. The hundred and twenty-seventh measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The hundred and twenty-eighth measure is a half note C38. The hundred and twenty-ninth measure contains a quarter note D38, a quarter note E38, and a quarter note F#38. The hundred and thirtieth measure is a half note G38. The hundred and thirty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The hundred and thirty-second measure is a half note D39. The hundred and thirty-third measure contains a quarter note E39, a quarter note F#39, and a quarter note G39. The hundred and thirty-fourth measure is a half note A39. The hundred and thirty-fifth measure contains a quarter note B39, a quarter note C40, and a quarter note D40. The hundred and thirty-sixth measure is a half note E40. The hundred and thirty-seventh measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The hundred and thirty-eighth measure is a half note B40. The hundred and thirty-ninth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The hundred and fortieth measure is a half note F#41. The hundred and forty-first measure contains a quarter note G41, a quarter note A41, and a quarter note B41. The hundred and forty-second measure is a half note C42. The hundred and forty-third measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The hundred and forty-fourth measure is a half note G42. The hundred and forty-fifth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundred and forty-sixth measure is a half note D43. The hundred and forty-seventh measure contains a quarter note E43, a quarter note F#43, and a quarter note G43. The hundred and forty-eighth measure is a half note A43. The hundred and forty-ninth measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred and fiftieth measure is a half note E44. The hundred and fifty-first measure contains a quarter note F#44, a quarter note G44, and a quarter note A44. The hundred and fifty-second measure is a half note B44. The hundred and fifty-third measure contains a quarter note C45, a quarter note D45, and a quarter note E45. The hundred and fifty-fourth measure is a half note F#45. The hundred and fifty-fifth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred and fifty-sixth measure is a half note C46. The hundred and fifty-seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F#46. The hundred and fifty-eighth measure is a half note G46. The hundred and fifty-ninth measure contains a quarter note A46, a quarter note B46, and a quarter note C47. The hundred and sixtieth measure is a half note D47. The hundred and sixty-first measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred and sixty-second measure is a half note A47. The hundred and sixty-third measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred and sixty-fourth measure is a half note E48. The hundred and sixty-fifth measure contains a quarter note F#48, a quarter note G48, and a quarter note A48. The hundred and sixty-sixth measure is a half note B48. The hundred and sixty-seventh measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred and sixty-eighth measure is a half note F#49. The hundred and sixty-ninth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred and seventieth measure is a half note C50. The hundred and seventy-first measure contains a quarter note D50, a quarter note E50, and a quarter note F#50. The hundred and seventy-second measure is a half note G50. The hundred and seventy-third measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred and seventy-fourth measure is a half note D51. The hundred and seventy-fifth measure contains a quarter note E51, a quarter note F#51, and a quarter note G51. The hundred and seventy-sixth measure is a half note A51. The hundred and seventy-seventh measure contains a quarter note B51, a quarter note C52, and a quarter note D52. The hundred and seventy-eighth measure is a half note E52. The hundred and seventy-ninth measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred and eightieth measure is a half note B52. The hundred and eighty-first measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred and eighty-second measure is a half note F#53. The hundred and eighty-third measure contains a quarter note G53, a quarter note A53, and a quarter note B53. The hundred and eighty-fourth measure is a half note C54. The hundred and eighty-fifth measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred and eighty-sixth measure is a half note G54. The hundred and eighty-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred and eighty-eighth measure is a half note D55. The hundred and eighty-ninth measure contains a quarter note E55, a quarter note F#55, and a quarter note G55. The hundred and ninetieth measure is a half note A55. The hundred and ninety-first measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred and ninety-second measure is a half note E56. The hundred and ninety-third measure contains a quarter note F#56, a quarter note G56, and a quarter note A56. The hundred and ninety-fourth measure is a half note B56. The hundred and ninety-fifth measure contains a quarter note C57, a quarter note D57, and a quarter note E57. The hundred and ninety-sixth measure is a half note F#57. The hundred and ninety-seventh measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred and ninety-eighth measure is a half note C58. The hundred and ninety-ninth measure contains a quarter note D58, a quarter note E58, and a quarter note F#58. The hundredth measure is a half note G58. The hundred and one measure contains a quarter note A58, a quarter note B58, and a quarter note C59. The hundred and two measure is a half note D59

But the Lord is mindful of His own.

(Arioso.)

Mendelssohn.

Andantino. $\text{♩} = 66$.

VOICE. But the Lord is mindful of His own, He re-mem-bers His chil-

PIANO. *p*

rit. *a tempo*

dren. But the Lord is mindful of His own, the Lord re-mem-bers His

rit. *a tempo*

chil-dren, re-mem-bers His chil-dren.

cresc. *p* *mf*

cresc.

Bow down before Him, ye migh-ty, for the Lord is

p *fp* *cresc.*

near us. Bow down be-fore Him, ye might-ty, for the Lord is

cresc.

f *p* *fp* *cresc.*

near us. Yea, the Lord is mindful of His own, He-re-

f *p*

f *dim.* *p*

members His chil-dren. Bow down be-fore Him, ye mighty, for the

cresc.

cresc. *f*

Lord is near us.

pp

"All Hail! Bright Resurrection Day."

Frank J. Bonnelle.

Philip Greely.

Andante moderato.

VOICE.

PIANO.

p *cresc.*

rall. dim. *p*

ten.

1. Most ten - - der love, O Christ di - vine, Did'st
 Cal - - va - ry, thou sa - cred spot, Where
 ho - - ly cross, the Mar - tyr's sign, No

Thou pos - sess for sin - ful man! To save his life Thou gav - est
 Je - sus dear was cru - ci - fied, Who bled that we might suf - fer
 long - er cause ye dread a - larms, For Christians all make thee their

Red.

rit.

Thine, — in mer-ci - ful — re - demp-tion plan; From
 not, — With cru-el spear — pierc'd in the side. Each
 shrine, — And see help in — thine out-strech'd arms; Tho'

throne on high to low - ly earth, — With gen-tle grace did'st Thou come
 pre - cious drop that left its stain — Up - on the con - sacra - ted
 once a - round thee burst forth hate, — Thy teachings now are peace and

a tempo

pp

down — And in a man - - ger had'st Thy birth That
 ground — Hath prov'd an ev - - er - last - ing gain To
 love, — Thy point-ing top — doth in - di - cate That

rit. *Grandioso.*

man might wear an an - gels crown. } All hail! All hail! All
 mil - lions who sal - va - tion found. }
 Je - sus waits for us a - bove.

rit. *rall. dim.*

Ad. *Ad.* *Ad.*

hail! bright res - ur - rec - tion day, Of life to come the

Ad. *cresc.*

rit. *cresc.*

sym - bol sweet. To heav'n, to heav'n, to

rit. *a tempo*

Ad. *Ad.*

ff *poco rit.*

heav'n may we— pur-sue the way, And there our bless-ed—

ff *poco rit.*

1st and 2nd Verses. *rall.* *a tempo* *D. S.* *ff*

Sav - for meet. 2. Bless'd
3. O

rall. *rall. e dim.*

3rd Verse. *cresc.* *Maestoso.* *mf* *f* *ff*

Sav - for meet. All hail! bright res-ur-rection day, All hail! All hail! All hail!

cresc. *colla cresc.* *rall.* *mf* *f* *ff*

If with all your Hearts.

Andante con moto. $\text{♩} = 72$.

Mendelssohn.

VOICE. *p*

"If with all your hearts ye tru-ly seek me, ye shall ev-er surely

PIANO.

find me? Thus saith our God, "If with all your hearts ye tru-ly

seek me, Ye shall ev-er sure-ly find me? Thus saith our God, Thus saith our

cresc.

God. Oh! that I knew where I might find Him, that I might ev-en come before His presence!

Oh! that I knew where I might find Him, that I might even come before His presence! come be-fore His

cresc. *sf*

p *cresc.*

pre-sence! Oh, that I knew— where I might find Him! "If with

p *dim.* *pp*

p *dim.* *pp*

all your hearts ye tru-ly seek me; Ye shall ev-er sure-ly find me." Thus saith our

sf *p* *sf*

God. "Ye shall ev-er surely find me." Thus saith our God.

cresc. *p* *sf* *p*

Angels ever Bright and Fair.

Larghetto.

Handel.

PIANO.

mf

Angels ev-er bright and fair.

cresc.

Angels ev-er bright and fair, Take, O take me, Take, O take me to your

p

p

care; take me, Take, O take me, An - gels

ev - er bright and fair, Take, O take me to your care.

Take, O take me to your care.

rail. *mf tempo.*

Speed to your own courts my flight, Glad in robes of Vir - gin

p *cresc.*

white, Glad in robes of Vir - gin white, Glad in robes of Vir - gin white; Take me,

p

Angels ev-er bright and fair, Take, O take me, Take, O take me to your.

mf *p*

care; ————— Take me, Take, O take me, An - gels

p *mf*

ev - er bright and fair, Take, O take me to your care;

cresc.

Take, O take me to your care. *rall.* *tempo*

colla voce *mf*

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CONTENTS

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Annie Laurie, Variations	J. Albert Snow	Moonlight on the Hudson	G. D. Wilson
Anvil Chorus, Traviata	Verdi	Moonlight on the Lake, March	Chas. D. Blake
Auld Lang Syne	Scotch	My Old Kentucky Home, Good Night, Variations ..	O. Grobe
As Bevoir Waltz (Till we meet again)	E. Bailey	Narcissus	Rhselbert Nerva
Banjo Twerp	G. O. Drankulter	Nearer My God to Thee, Transcription	T. Byler
Battle of Waterloo (Descriptive)	O. Anderson	Nightingale's Echo Song	J. Albert Snow
Bristol Chorus (Lohengrin)	B. Wagner	Nordica Waltz	Homer Tompoe
Brown's Jubilee March	Datand	O Canada	Larville
Chuncoo des Alps (Song of the Alps)	T. P. Byder	Old Black Joe, Variations	J. W. Turner
Chautauque Lake Waltz	Will Baker	Old Finks at Home, Variations	J. Albert Snow
Clayton's Grand March	O. D. Blake	Old Oaken Bucket	J. Albert Snow
Contraband Schottische	Sept. Winner	Old-Fellow's Grand March	Isaac Dole
Dance of the Brownies	Effie R. Kauffman	Old Centennial March	D. W. Crist
Darling's Dream	Emma B. Steiner	Orelia Waltz	E. H. Spencer
Dead March in Foul	Handel	Pearl Waltz	E. Mack
Della Kappa Iguana March	Alfred H. Pagan	Perpetual Rose, Waltz	Emma Y. Sackett
Dew Drop Waltz	Kinkel	Pickens' Shuffle	Emma Y. Sackett
Disin's Land, Variations	Ch. Grobe	Princess Bonnie Waltzes	Willard Spencer
Dream of Heaven Waltz	Arthur W. Baker	Princess Royal Military Schottische	M. R. Rosenfeld
Dreamland Waltz	O. Kinkel	Prize Banner Quick-Step	P. H. Backell
Drum Corps March	D. W. Crist	Race Course, Grand Galop	Chas. D. Blake
Dying Foot	L. M. Gottschalk	Rapier Band March and Two-Step	Ch. Sereley
Edelweiss Ohde Waltz	P. E. Vanderleek	Robin's Return	Leander Fleiter
Fairy Bell Waltz	E. Mack	Book of Ages, Transcription	T. P. Byder
Farwell Waltz	P. W. Handy	Royal March	Sept. Winner
Fiddle of the Frog, Waltz	J. J. Watson	Russian Imperial March	Frank C. Gerritt
General Grant's Grand March	E. Mack	Rustic Dance Schottische	G. R. Howell
General Hancock's Grand March	Sept. Winner	Safe in the Arms of Jesus, Variations	Charles Orbe
General Lee's Quick March	Charles Young	Serenade March	Y. B. Albert
German's Triumphal March	Jacob Kunkel	Sherman's March to the Sea	Mary L. Meidt
God Save the King	W. C. Powell	Silver Band March	Joy Lee Clarke
Gondolier Intermezzo	W. B. Miller	Silvery Waves, Brilliant Variations	A. P. Wyman
Girl I Left Behind Me	Carl Hoffman	Shepherd Boy's Song, Tyl	G. D. Wilson
Hoffman's Grand Organ March	J. Albert Snow	Shepherd's Evening Song	Chas. D. Blake
Home, Sweet Home, Variations	Eben. H. Bulley	Sweet Bre and Bye, Variations	Walter O. Siler
In the Lead, Two-Step	A. Walzschel	Sweet Kiss Polka	O. Kinkel
Jenny Lind's Favorite Polka	Handel	Sweet Memory Gavotte	W. E. Haley
Large	E. Van Wagner	Swing Song	Robertta Oedde-Harvey
Lowell Band March	T. Badarzewska	Tripping Tri	Schumann
Maiden's Prayer	Alex. M.-ir	Tripping Tri' the Meadows	G. D. Wilson
Maple Leaf Forever	E. Kinkel	Up to Date March	Adam Gelbel
March der Troubadours	G. P. Root	Vasco, Grand Galop de Concert	Chas. D. Blake
March of the Six Hundred Thousand	E. Mack	Village Fandale Quick-Step	T. Frank Allen
Marching Tare' Georgia, Grand March	Odin Gray	Wedding Bells March	A. P. Wyman
Marjorie Skirt Dance	E. Mack	Whip-Poor-Will's Song	Mrs. Ida
Mary's Pet, Waltz	Mendelssohn	Whisperings of Love	O. Kinkel
Mendelssohn's Wedding March	R. Schumann	Whiskers Fight, Galop Caprice	H. M. Russell
Merry Peasant	W. P. Sodda	Woodland Echoes	A. P. Wyman
Message of Love Polka		Yale March	Chas. L. Van Bar

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